



AUDIOBLAST #10

Transmission / retransmission : Variant Waves



AUDIOBLAST #10

Transmission / retransmission : Variant Waves

FM
AM
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88.0 International
92.0 South Korea
96.0 JAPAN
100.0 Poland
104.0 Italy
110.0 France
115.0 Brazil
120.0 UK
125.0 Germany
130.0 USA
135.0 Spain
140.0 Canada
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10 Years of Audioblast

India 138.0 MHz
Canada 142.0 kHz
Denmark 144.0 kHz
Spain 146.0 kHz
France 148.0 kHz
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Germany 204.0 kHz
USA 208.0 kHz
Spain 210.0 kHz
France 212.0 kHz
Brazil 214.0 kHz

English

Audioblast Festival #10

Now in its 10th year Audioblast is a festival of sound creation and radio art using the network as a place of diffusion, it consists of many audio practices in network, experimental music, drone, noise, field recordings, sound poetry, electronic and contemporary music. Networked sound and musical practice is becoming more and more important, the public is very interested in this kind of new practice and Apo33 continues to develop this unique festival all over the world!

It is a festival associated with new musical and sound forms implemented with digital tools that make it possible to cross the concert, the performance and a form of exhibition where the public can sit down, listen to the concerts and exchange with online artists during their “live”; offering the possibility of “chatting” directly with the musicians.

Français

Festival Audioblast #10

Maintenant dans sa 10e année, Audioblast est un festival de création sonore et d'art radiophonique utilisant le réseau comme lieu de diffusion, il se compose de nombreuses pratiques audio en réseau, de musique expérimental, drone, noise, field recordings, poésie sonore, électroniques et musiques contemporaines. La pratique sonore et musicale en réseau devient de plus en plus importante, le public s'intéresse beaucoup à ce genre de nouvelle pratique et Apo33 continue de développer ce festival unique dans le monde entier !

C'est un festival associé aux nouvelles formes musicales et sonores mis en oeuvre avec des outils numériques qui permettent de croiser le concert, la performance et une forme d'exposition où le public peut s'asseoir, écouter les concerts, déambuler et échanger avec les artistes en ligne pendant leur “live”; offrant la possibilité de “chatter” en direct avec les musiciens.



"The Radio of the Future, the central tree of our consciousness, will usher in new ways of dealing with our endless experiments and unite all of humanity."

~ Velimir Khlebnikov

For this new exhibition audioblast, the research group archisonie proposes to work on forms of architecture transmitter and receiver. Through the construction of memorial architecture (parcel vision of architectural structure) the group reconstructs the city through the listening of shortwave radio waves (1 to 6 MHz) to transmit sound pieces by artists using radio in their creations. The history of radio art goes back more than a hundred years with artists such as Velimir Khlebnikov who proposed in 1921 his work "The Future of Radio", a radio creation that considers radio art as an art form in itself. The variation of the waves composes the radio transmission in a physical way, it is a variation of the electric waves on a certain frequency.

"La Radio du Futur, l'arbre central de notre conscience, inaugurera de nouvelles façons de faire face à nos expérimentations sans fin et unira toute l'humanité."

~ Velimir Khlebnikov

Pour l'exposition audioblast, le groupe de recherche archisonie propose de travailler des formes d'architecture émetteur et récepteur. Par la construction d'architecture mémorielle (vision parcellaire de structure architecturale) le groupe reconstruit la ville à travers l'écoute des ondes radios à ondes courtes (1 à 6 MHz) pour y transmettre des pièces sonores d'artistes utilisant la radio dans leur créations. L'histoire de l'art radiophonique remonte à plus d'une centaine d'années avec des artistes comme Velimir Khlebnikov qui propose en 1921 son oeuvre "The Future of Radio", une création radiophonique qui envisage l'art radio comme une forme artistique en soi. La variation des ondes compose la transmission radiophonique de façon physique, il s'agit d'une variation des ondes électriques sur une certaine fréquence.

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International South Korea Japan Poland Chile

Canada Denmark Spain France Brazil
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OK DEUTSCH 2000 GERMANY
INTERNATIONAL JAZZ

Transmission - Retransmission

VARIANT WAVES

The Variant Waves are an allegory of our time, the variation of time but also the different variants of viruses, transmission/retransmission of both waves and bacteria. The future of radio is also permanently played out on the networks with the re-transmission of other transmissions, a multiplication of the same transmissions and their setting in abysses in the ether. How does one build a transmission, what are its variants waves, its multiplied waves but also how does one approach the art of the transmission through the angle of the virus, of the perversion of the signal. How does one let the radio dirt live as content in itself (noise, interference, noise-signal ratio, feedback and antenna buzz).

Les Variant Waves sont une allégorie de notre temps, la variation du temps mais aussi les différents variants des virus, transmission/retransmission à la fois des ondes et des bactéries. Le futur de la radio se joue en permanence aussi sur les réseaux avec la re-transmission d'autres transmissions, une multiplication des mêmes transmissions et leur mise en abîmes dans l'éther. Comment construit-on une transmission, quelles sont ces variants waves, ses ondes multipliées mais aussi comment approche-t-on l'art de la transmission à travers l'angle du virus, de la perversion du signal. Comment laisse-t-on vivre les saletés radiophoniques comme contenu en soi (le bruit, les interférences, le ratio bruit-signal, les feedback et les buzz des antennes).



- Audioblast Exhibition – 5th February to 6th March 2022
- Plateforme Intermédia – La Fabrique, Ile de Nantes.
- Opening – Saturday 5th February @ 18:00
- Visit – Friday to Sunday from 14:30 to 18:30

With the Archisonie Group + sound artists :

Roderigo Romero Flores

Alix Desaubliaux & Marie Muzerelle

Sylvain Souklaye

Wolfgang Spahn

ELAWIATR

Chelidon Frame



FESTIVAL AGENDA

ONLINE CONCERT (dematerialized) – Friday 25 and Sunday 27 February

Two intense nights of online-only concerts – dedicated sound creation space, live studio and bar streaming! In live on Youtube/Audioblast Radio/Fb/Twitch/p-node

**Friday 25 February – 18:00 to 00:00
CET**

- 18:00 Frederico Pessoa
- 19:00 TMS
- 20:00 Andre Perim
- 21:00 Acoustic Mirror
- 22:00 Carrascoza/Chagas
- 23:00 RadicalRadio-14MHz

**Sunday 27 February – 18:00 to 00:00
CET**

- 18:00 GOO
- 19:00 Bru-oro & Yog'zte
- 20:00 Minji Kim
- 21:00 Barg Transmission
- 22:00 Yodest
- 23:00 RadicalRadio-14MHz



FESTIVAL AGENDA

CONCERT Variant Waves (embodied) – Saturday, February 26 at Ateliers de Bitche
The hybrid evening of the festival with a beautiful program and exceptional guests.
All concerts will be live-streamed from the venue.

Saturday 26 February – 18:00 to 00:00 CET

Radio Noise Collective

Gael Moissonnier

Wolfgang Spahn

The Square Root of Negative Two (Robin Amos,
Blaik Ripton, Allison Tanenhaus)

The S.E.A.L.s + Katherine Liberovskaya



ARTISTS INTERVIEWS ~ AUDIOBLAST #10

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Brazil

BLSM

Transmitting life from deep black holes ~ Frederico Pessoa

Frederico Pessoa is a brazilian sound artist and musician who has been presenting solo and group exhibitions, sound and multimedia performances and working with other artists in different projects and artistic languages. He has studied classical guitar and has a PhD in Arts from the Federal University of Minas Gerais. He is interested in the relations between sound and politics; sound and other artistic languages; sound, body and space; simple technologies and the vibrational aspect of day to day life and its effects on our bodies.



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103 MHz Brazil
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Transmitting life from deep black holes ~ Frederico Pessoa



Transmitting life from deep black holes uses clipped and altered samples of sound transmissions carried out by interplanetary probes that traversed the solar system, mixed with recordings of drones

produced by the machines of Brazilian mining companies that tear the ground creating holes the size of entire neighborhoods, as well as clippings from interviews, lectures and conversations broadcast by the Brazilian media in recent years. Through the appropriation of the electromagnetic waves that circulate between us and the universe, the waves that make the earth's interior vibrate, as well as those that make us build a way of being in common, Transmitting life from deep black holes seeks to provoke, through sound and vibration, the reflection on our being in the world and our relationship with our surroundings. Electromagnetic waves do not depend solely on us to manifest themselves, nor do they only signal a civilizational form, but they carry within them multiple senses and multiple possibilities of understanding about ourselves and the way in which we affect and are affected, through vibrations, by what is near and for what is distant. Transmitting life from deep black holes polarizes these waves so that they vibrate other ways of feeling and thinking about us and our surroundings. The small change of words in the title is intentional, seeking a metaphor for the situation we are in and what we need to get out of it.

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INTERVIEW ~ Frederico Pessoa

Could you explain your project Transmitting life from deep black holes in relation to the mines in Brazil?

Neo-extractivism is the main feature of capitalism in the global south (and Brazil) today, generating thousands of dollars for mining company owners, who, I must say, are largely based in North America and Europe. At the same time, it is one of the most destructive and disruptive capitalist ventures we have. A single mine can have the size of a large neighborhood and needs to create an enormous dam with a very large amount of toxic waste. Recently, in 2019, we had a mining dam collapse in Brumadinho which resulted in more than 300 deaths caused by the leakage of tons of toxic mud at tremendous speed over the company's work site (the Brazilian company Vale – owned by bankers, pension funds, Mitsui, Black Rock, and other companies) as well as over the neighbor houses and into nearby rivers. I live in the state of Minas Gerais, where there are approximately 258,610 km² (44% of the total area of the state) currently under exploration or in the process of being granted a mining concession. Around Belo Horizonte, my hometown, we can find many mines competing for space with populated areas and

continually threatening the population with possible leaks or even the collapse of dams, as happened in Brumadinho. From my window I can see and hear day and night the mining locomotives rolling up and down with tons of ore. So this is a very powerful experience of the terrible ways humanity is choosing to live and deal with the environment and itself. I have recorded the drones and other noises of these locomotives and machines used in mining and I want them to be heard with their haunting harshness and disruptive power and as a symbol of these ways of life. At the same time, I am captured and fascinated, in a way, by these sounds and their potency, their rhythms, their complexity, their spectral variations over time (like night locomotives) and the way they can interact when we put them in a musical composition.

I think, in short, these are the ways in which my project relates to mining in Brazil.



INTERVIEW ~ Frederico Pessoa

Are you transmitting yourself on those radio frequencies or are you using receivers to record them?

I am mainly transmitting myself but, if all goes well, I will try to capture and process some Brazilian radio frequencies live.

Could you explain your relation to sound composition and politics in your work?

I think there are different ways through which sound can deal with or connect to politics in general and in my work. Sometimes I approach this connection as a base for something I want to say, sometimes as a response to something that happens, sometimes as a vehicle of disturbance, sometimes as a sonorous narrative that deals with a particular issue, sometimes sound in itself can be disruptive or provocative or allusive. For example, there was a work called Tropa de Choque (Shock Troop – or riot police) that I made in 2018. It was composed of 4 coloured vinyl aprons with 4 different sound oscillator circuits and should be used by a group of 4 people together to perform a momentary and improvised sound composition as they move around on the streets, building different spaces through sound and calling the attention of passersby. In this case, the connection to politics was weaved in different levels:

it was a response to a police action held in 2016, when high school students in São Paulo have taken over their schools to prevent them from closing and claim for more investment in education. As they were staying night and day in the schools, the police used sound as a weapon to disturb their sleep and force them to leave the schools. Tropa de Choque (riot police) is the most violent police in Brazil, who carry shields and helmets and act to disperse demonstrations and political meetings in public spaces through the use of gas, rubber bullets, batons, dogs, etc. At the same time, one of the most important artists in Brazil, Helio Oiticica (which had a real connection to the favelas and samba in Rio de Janeiro and were researching more and more the body, the music, the movement, the colors and the popular culture from favelas in his works), made a series of works

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INTERVIEW ~ Frederico Pessoa

with coloured cloths to be wear by samba schools people from the favelas, playing music and dancing around wearing them in his exhibitions in Rio de Janeiro in the 60's- the name of those objects were Parangolés. But the art institutions didn't allow him to do it inside them, so he did it on the streets in front of his exhibitions and it became a political manifest through the actual presence of those bodies, sounds, colors and dance.

Tropa de Choque mix a bit of Helio's ideas with the sound weapon of the police troops as well as with the sound composition, resulting in a troupe that walks around wearing colorful aprons that produce sounds, mixing them on the spot to compose ephemeral music, call the attention of passersby and, at the same time, refresh our memories about those events and actions.

How is the current situation in Brazil for artists and specifically for sound artists and musicians?

Brazil is in a very particular moment with the Bolsonaro government. Apart from being a denialist, anti-science, false moralist, violent, corrupt, fascist, chauvinist, Bolsonaro is totally committed to his financiers and not with the population. We are seeing a total dismantling of cultural politics and investments from the government here. His group is changing laws, reducing budgets, trying to forbid some issues to be addressed in cultural works, as LGBTQI+ for instance, privileging moralist and religious groups and themes, and, overall, completely disregarding the real needs of artists and real cultural politics.

Therefore, artists, and even more artists that deal with alternative forms of making their work and works that are not mainstream, are suffering from a lack of work and a very bleak perspective regarding the production and circulation of their work. You can picture an even worse scenario with the covid-19 and the necessary measures that weren't taken by the government to guarantee minimum wages and possibilities of work for cultural workers and institutions. Things won't change without a change of government. So we are looking forward to the next elections and hoping we can get Bolsonaro out of the presidency.

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INTERVIEW ~ Frederico Pessoa

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How do you think about streaming and live transmission on the internet in your sound work?

I think streaming and live transmission are a very significant way to put a work in circulation. I think it is a way of exchanging experience with people you wouldn't reach otherwise, amplifying circuits, extending your particular world. It is a way to make space for experimental works that would not find space, or at least would have difficulty in finding it, in other cultural circuits, and making it get to

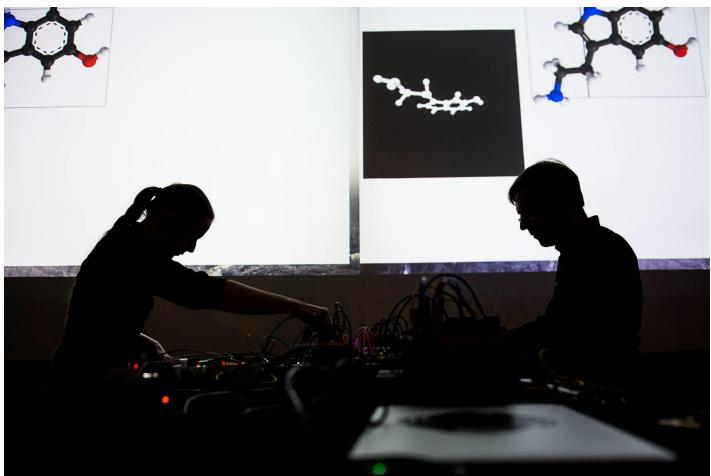
people that make it, like it and want to make it available to others, as your festival does. I think it is about crossing spaces and creating cross-cultural references and dialogues, reducing distance and gathering people from very different backgrounds together, something I think is always a good thing.

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Relay Station ~ TMS (Tina Mariane Krogh Madsen & Malte Steiner)

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TMS is an experimental electro-acoustic project by the artists Tina Mariane Krogh Madsen and Malte Steiner. The format is improvisational sound pieces and concerts built out of Steiner and Madsen's sonic interactions, where noise-scapes and complex structures emerge from intense layering of various in- and outputs. The choice of instrumentation and method varies for each performance and piece, where each chosen element is crucial and the combination of these play a vital role in the compositions. The inputs can be analogue as well as digital; modulated, transformed and distorted.



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Relay Station ~ TMS (Tina Mariane Krogh Madsen & Malte Steiner)Denmark
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TMS – Tina Mariane Krogh Madsen & Malte Steiner will in their online concert Relay Station explore multiple layers of transmission and relaying forward of information. Madsen and Steiner here regard themselves as two sonic sources, researching what possibilities are present when they are sounding together but not located in the same place, one being in Helsinki (FI) and the other in Aalborg (DK). One sends a sound source over the network, to be received and responded by the other, who then forwards their multiplied signal back into the stream, as the final live feed. Like response rings over sonic air waves. Crucial for the piece is that live networked communication includes potentials for delay, chance encounters, and even failure, which here are regarded as creative forces feeding back into the work, as dynamic variations and potentials. The idea of relay stations (transmission and re-transmission) are at the core of this concert's structure and method of performance, where distribution of sound is its mode of exploration.

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Relay Station ~ TMS (Tina Marlene Krogh Madsen & Malte Steiner)

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How do you create music together? Do you have a system of composition or do you improvise?

Our pieces are anchored around an overall concept where we agree on a method for playing together. Most compositions are improvised but based on a score which are notations of gestures and moments of action. Generally, when we play together we listen and pay attention to each other's sounds to create an entangled soundscape.

Could you describe your instruments and the way you are playing with them?

Our instrumentation vary from piece to piece but for Relay Station we will use electronics, modular synths and various effect-pedals. We work with sound as matter which will be sculpted via these tools/instruments, where chance is a part of the dynamics of our improvisation.

What's your relation in general to radio transmission and how does it influence your work?

In the radio broadcasting there is a crucial element of being "in the air" which is another mode of playing a live concert for a distributed audience. We both have in some cases experimented with the inclusion of radio signals into our individual sound works as well as the use of radio disturbances and electromagnetic capturing.

Could you explain in detail how your project of re-transmission of each other's signal influences the music you are playing?

In the piece Relay Station we aim to explore multiple layers of transmission through the sounds which we both send into the "air" - thus not being present at the same location when we play: Madsen will be located in Helsinki (FI) and Steiner in Aalborg (DK). In this way we will send sound sources over the network, to be received and responded to by the other part, where the latter then forwards their signal back as the live feed. The re-transmission (aka Relay Station) is what influences each our sounds, how we choose to improvise and what the result of this will be.

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Unwanted sounds appreciation method ~ Andre Perim

Andre Perim is a Multimedia Artist, Musician and Composer. Born in Rio de Janeiro, Brazil, his work is focused on a critical view of the relation between technology and language in the digital era. Released "INFOTOXICATION"(2018), "ID"(2019), TAMBOR (2019), BROKEN RAINBOW(2020) and "RUST IN PEACE" (2022).

His work was screened in several festivals around the world such as Digital Art Festival 2019(Bulgaria), Forum of Video-Art 2019(Saudi-Arabia), ADAF (Athens Digital Art Festival) (Greece) 2020, CICA Museum (Korea) 2020/21, etc...In 2020 received a review in a special edition of ART HABENS Contemporary Art Review Magazine

As a Musician-Composer released three albums- "Dágua" (2014), and " D'água ao vivo" (2018) and "Side Effects". The last one is based on the work produced for the internet during a long period inside a hospital due to a cancer disease treatment. This work opened new possibilities regarding online artist expression as well as creative uses of electronic soundscapes, silence, and noise.

In 2020 produced "XAM ", dedicated to the indigenous Brazilian people, composed during the burning of the Amazonian rain forest in 2019 and presented at the SOUNDBLAST#8-Global e-mission in Nantes, France and later also at The Climate Change Conference COP 26 (2021) in Glasgow (Scotland) In 2020 his composition "COAGULATION" was awarded by the site SoundSilenceThought

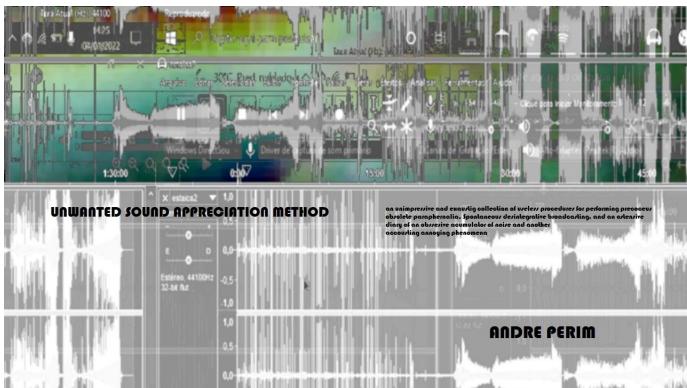
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Unwanted sounds appreciation method ~ Andre Perim

An unimpressive and exhausting collection of useless procedures for performing precocious obsolete paraphernalia, Spontaneous disintegrative broadcasting, and an ostensive diary of an obsessive accumulator of noise and another acousting annoying phenomena. Sonic collages of random wave radio interferences, air traffic frequencies, and other ready-made sounds were reprocessed through max/msp and piano midi.

This work is an on-going open process, never finished and always reprocessed live system. Several multimedia art expressions are being used as raw material such as texts (in portuguese and english), video, programming and transformed in multiple processes. For this Audioblast exhibition, the videos are only used for a better understanding of the whole process but useless for the actual presentation since it will only broadcasted via audio. The whole work had its starting point in a collection of recorded transmissions of radio interferences and air traffic frequencies transmissions



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INTERVIEW ~ Andre Perlm

Could you describe the instruments you use in your performance?

It is the first time I make a performance of long duration without using any traditional instrument. All the process was made using MAX/MSP and piano MIDI

How did you start to develop this work and what is the influence of radio transmission on your music?

I started recording the following saying in a voice generator: “an unimpressive and exhausting collection of useless procedures for performing precocious obsolete paraphernalia, spontaneous disintegrative broadcasting, and an ostensive diary of an obsessive accumulator of noise and another acoustic annoying phenomenon”.

It is like a recipe for Avant Garde music.

I was into the idea of bringing some kind of humor into experimentation. The title “Unwanted sounds appreciation method” support this concept.

There are basically two elements in the whole work. The electronic voice and parts I recorded from airwave radio and interference. The whole work is derived from those Elements.



INTERVIEW ~ Andre Perlm

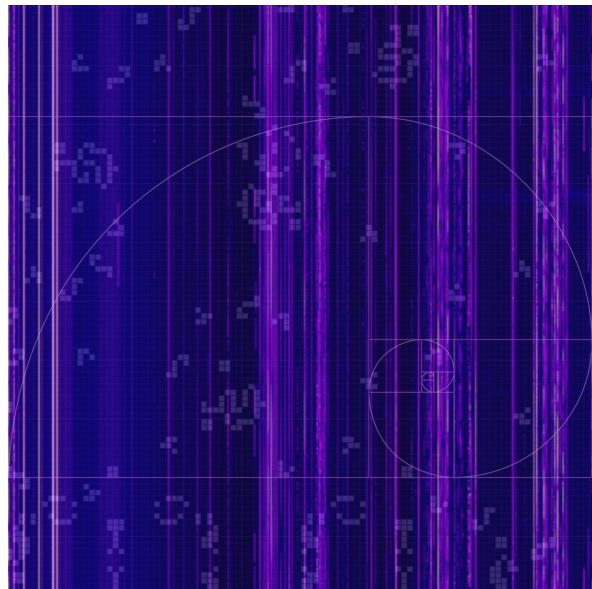
Could you describe your process of composition? Is your performance mainly written / composed or do you use some elements of improvisation?

The challenge was exactly not using any element that was previously written, played or composed in the traditional way. I am starting to work with MAX/MSP, but my programming skills are limited.

So, I am far enough from generative and the results it made is very unexpected, even for me. And then I had the piano MIDI, used in an experimental way. Basically, it was noise transformed into notes via MIDI.

How has this project changed your perspective on the making of your music?

I think this a great step towards the idea of using noise through a different aspect without getting into the disruptive conceptualization. It is a very pleasurable thing to get musicality and directly from noise.



Kamen Nedev is a sound artist, flâneur, fugueur, and independent cultural producer. Since 1986 he works and tries to live in Madrid, Spain. Since 2005, under the Acoustic Mirror moniker, he has been working on a line of research in phonography, sound art, and radio art, with an emphasis on the soundscape of urban space as well as social sound production, situated listening, and militant sound investigation.

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Acoustic Mirror - Radio Walks ~ Kamen Nedev

Radio Walks proposes an exploration of the shortwave radio spectrum which replaces the conventional radio sweep with algorithmically-determined "walks" through the frequencies. This emphasizes both the use of the (gradually deprecated) shortwave radio spectrum as a non-deterministic sound source, and the use of algorithmic composition as a means to shape this serendipity into the body of sound production.

The use of radio as a "pure", or at least indeterminate sound source has a long tradition, both in the avant-garde (the Futurists, the above-mentioned Khebnikov, and also Cage, among many others) and in experimental forms of popular music (Holger Czukay in Can). This has confirmed the viability of radio as an autonomous art form. With radio being progressively "left behind" in the field of contemporary communication media, this autonomy can be further reinforced, with the radio agent becoming even freer in their sound production.

Radio Walks has been designed in a series of stages, which can be outlined as follows:

- A Fibonacci sequence, running through the frequency spectrum.
- A stochastic "random walk" through the spectrum.
- A Game of Life algorithmic walk, recombining the frequencies "found" in the two previous stages.
- A Markov Chain walk, recombining the frequencies from the first two stages.

With the shortwave spectrum being abandoned by most major broadcasters, and gradually going silent, it has also become a fertile ground for creative use. By "creative", I mean artistic use as a sound and waveform source, but I also mean citizen re-appropriation for contestatory communication. In this sense, we have at our disposal the legacy of both avant-garde experimental sound work (like Cage et al. in the 1950s), and that of independent, citizen, and pirate radio. This particular project is concerned with the former case.

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INTERVIEW ~ Kamen Nedev

Could you explain how you use radio in your project?

The use of radio as a "pure", or at least indeterminate sound source has a long tradition, both in the avant-garde (the Futurists, the above-mentioned Khebnikov, and also Cage, among many others) and in experimental forms of popular music (Holger Czukay in Can). This has confirmed the viability of radio as an autonomous art form. With radio being progressively "left behind" in the field of contemporary communication media, this autonomy can be further reinforced, with the radio agent becoming even freer in their sound production.

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This emphasizes both the use of the (gradually deprecated) shortwave radio spectrum as a non-deterministic sound source, and the use of algorithmic composition as a means to shape this serendipity into the body of sound production.

This use of the shortwave spectrum as an (often abstract) pure sound source also relates to the fact that, although we usually access radio via technology, radio emissions themselves are not a technological, but a natural phenomenon. As Douglas Kahn expressed it in 'Earth Sound Earth Signal': "Radio was heard before it was invented".

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INTERVIEW ~ Kamen Nedev

Spain	104	130	160	108	MHz
	16.0	17.0	18.0	19.0	KHz
	154		164	20.0	MHz
				21.0	MHz
				174	MHz

What receivers are you using?

Right now, I'm using my aging but good Sony ICF-SW7600 receiver with an AN-61 external antenna. I am also using a variety of receivers via the <http://websdr.org/> platform - specifically, the University of Twente WebSDR (<http://websdr.ewi.utwente.nl:8901/>) and the BM2GIY WebSDR in Taipei (<http://miaoski.idv.tw:8901/>). The use of receivers depends on the time of day and the state of propagation - I am in a high-interference area, so the Sony ICF-SW7600 is used only at night, and different WebSDR receivers are used depending on the timezone.

How do you compose your music? Radio also brings improvisation and unknown elements in your performance, how do you work with that?

A few years back, I used to be more involved in improvisation (music, sound, performance) practices. More recently, my sound practice has focused on listening, soundwalking, and composition with field recordings. In this realm, I have found constriction more productive than improvisation, and I usually try to stick to some kind of conductive score or voluntary limitation. This translates into a game of presence: while listening and soundwalking, I make myself present through body movement. On the other hand, while composing, I prefer to detach myself from the work by using algorithmic methods.

Having said this, the shortwave radio spectrum is very rich in both senses - it is a continuously dynamic sonic terrain, where both an improvisational and an algorithmic approach provide a path to the unexpected. Even if algorithmically-driven, the Radio Walks often sound like an improvisation.

FM 88 92 96 100 AM 54 60 70 80 100 SW 10 10 10 10 10 PB 145

INTERVIEW ~ Kamen Nedev

	104	Spain	108	MHz
130			160	KHz
16.0	17.0	18.0	19.0	20.0
154		164		174
				MHz

Could you explain the relation between the different parts of the radio walks (Fibonacci, stochastic, Markov...) and the performance itself? How does the radio change the organized sequence and analysis of data?

The different stages of Radio Walks provide different perspectives into the sonic possibilities of the shortwave radio spectrum. Thus, an initial "walk" through the wavelengths, be that a Random Walk or a more ordered walk following the Fibonacci number sequence will provide an initial glimpse of sonic richness of shortwave radio - as well as sampled sounds to be used in later stages of the performance. There, these samples are recombined and sequenced using John Conway's Game of Life algorithm (in one case), and a Markov Chain derived from the initial Random Walk sequence of frequencies. These two later stages are choral, and present more than one frequency at a given moment. The different stages can be shortened, stretched out, or recombined, depending on what is "out there" on the frequency spectrum during the performance.

How puredata interacts with the radio transmissions/receptions?

I currently don't have access to an SDR, so I don't have a way to programmatically control a receiver via Pure Data. Pure Data is used to record and store samples from manually keyed-in frequencies (whether that be a WebSDR or my hardware receiver). This also means that I will need to start sample acquisition a little before the actual live performance starts streaming.

FM 88 92 96 100
 AM 54 60 70 80 100
 SW 17 20 30 40 50
 PB 12 15 20 30 45

103 104
 Brazil 16 21
 USA 174 174
 10.0 11.0
 MHz MHz
 103.1 103.1
 Brazil USA

Telematic Audiovisual Immersion ~ Carrascoza / Chagas

Paulo C. Chagas is professor of composition at the University of California, Riverside. He created more than 180 works for orchestra, chamber music, electroacoustic, audiovisual and multimedia. His works resulted from numerous orders and have been acclaimed in the United States, Europe, Russia, Asia and Brazil. Chagas develops extensive research in semiotics, philosophy, electroacoustics, multimedia, and technology. His book *Unsayable Music* (Leuven University Press, 2014) presents theoretical, critical and analytical reflections on key themes of contemporary music. He recently edited the book *Sounds from Within: Phenomenology and Practice* (Springer, 2021) and published the book *Zwischen Klängen und Apparaten: zur Theorie und Praxis der elektronischen Musik* [Between sounds and apparatuses: theory and practice of electronic music] (Rediroma, 2021). Chagas has received several international awards, including recently the prestigious Fulbright research grant for an audiovisual composition project in Russia.

Cássia Carrascoza is a virtuoso flutist from Brazil. She is Professor at the University of São Paulo and currently visiting scholar at the University of California, Riverside, working on a research on telematic performance under the supervision of Prof. Paulo C. Chagas. As a soloist, she performed with several orchestras in Brazil and abroad and gave concerts in many countries such as Hungary, Holland, France, Portugal, Belgium, the United States and Argentina. Currently, she develops research in collaborative composition, telematic performance and improvisation with electronics. Since December 2020 she has been a member of NowNet Arts Lab Ensemble, an international group dedicated to telematic performance. She has been invited to research and perform at international institutions such as IRCAM (Paris), University of California - Riverside, and Pontificia Universidad Católica (Chile).

FM	88	92	96	100	
AM	54	60	70	80	100
SW	17	20	21	21	21
PB	17	17	17	17	17

104	130	145	154	164
174	174	174	174	174
Brazil	USA	USA	USA	USA
MHz	KHz	MHz	MHz	MHz

Telematic Audiovisual Immersion ~ Carrascoza / Chagas

The duo Carrascoza/Chagas – Cassia Carrascoza, flutes and Paulo C. Chagas – electronics and video, was created in March 2020 for performing telematic music with focus on electronic and audiovisual immersion. We have been performing in many venues and festivals in the US, Brazil and Europe including recently Que Viva Mexico!



FM 88 92 96 100
 AM 54 60 70 80 100
 SW 100 110 120 130 140
 PB 145

104 130 140 154 164
 Brazil 168 MHz
 USA 16.0 MHz
 Russia 174 MHz

Telematic Audiovisual Immersion ~ Carrascoza / Chagas



Telematic Audiovisual Immersion is a collaborative project of telematic, audiovisual and electronic music. We propose a 65 minute long concert with pieces combining 3D video, ambisonic sound, live-electronic music and real time flute performance.

The program includes five works by Paulo C. Chagas “Mojave” (2020, 10 min), “I am a voice without a form” (2021, 5 min), Re-soundings (2021, 5 min), “Virtual Studies” (2020, 15 min) and the premiere of a live-performance version of “Sound Imaginations” (2022, 30 minutes), for flute, bass flute, live-electronics and audiovisual. We use the software Jacktrip for audio network communication, and Max for real-time electronic sound processing.

Our project relates to Khlebnikov's ideas on “Radio of the Future” by exploring the material and spiritual energies of the telematic paradigm, which involves not only the technology of interaction among human beings but between the human mind and artificial systems of intelligence and perception. It transcends the body, amplifies the mind into unpredictable configurations of thought and creativity, and can contribute to the emergence of a global consciousness. Like gravity, passionate attraction draws together human beings and connects them. Global telematic embrace would constitute an infrastructure for spiritual interchange that could lead to the harmonization and creative development of the whole planet.

FM 88 92 96 100
 AM 54 60 70 80 100
 SW 70 77 145
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 154 164 20.0
 174 16 108
 21.0 MHz
 21.0 MHz
 174 MHz

Brazil USA DISRU 12V

INTERVIEW ~ Carrascoza / Chagas

Could you present your collaboration? How did you meet and create this project?

We met for the first time in Brazil in 2019 and we identified a common interest in the interaction between music and technology. In January 2020, when Cássia came to California for a residence at the UC Riverside, we started working together, me as a composer with large experience in electronic and audiovisual composition both in Germany and the United States and Cássia as a virtuoso flutist and improviser. I have been working with 3D video and ambisonics sound and I proposed a musical experience in the desert of Mojave, California.

In this experience we began to seek an integration of our artistic tendencies. With the coronavirus pandemic, we decided to make this duo a focus of artistic research, which has resulted in the composition and performance of many new pieces for flute, electronics and immersive 3D video. We set out to work collaboratively as possible, as real partners, expanding the boundaries of the territories of creativity and performance, and providing Cássia with technological autonomy in order to make this artistic project.

Could you explain how you composed this work? How does the 3D and movement of the flutists interact with the composition and its perception?

Audiovisual immersion is part of my research project “Sound Imaginations”, which I carried out from 2016-19 with 3D videos and ambisonics sounds that I captured in São Paulo (Brazil), Riverside (CA), Moscow (Russia), Mannheim (Germany), and Pune (India). We are revisiting part of this research for Audioblast 10, with the parameters we developed together during the time of pandemic.

For the Audioblast 10 festival we’ve prepared a concert consisting of four pieces for flute, electronics and 3D video: “Sound Imaginations Signals”, “Mojave”, “I am a voice without a form”, and “Virtual Studies. We created a audiovisual telematic environment where Cássia interacts in real time with the electronic sounds and visuals of each piece and also adds a new layer of improvisation. The immersive performance develops processes of bodily reconstruction and the relationship between presence and absence in the post-human telematic reality.

FM 88 92 96 100
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 174

108 MHz
 16 USA kHz
 20.0 21.0 MHz
 174 kHz

Brazil
 DISINI
 2011

INTERVIEW ~ Carrascoza / Chagas

Could you describe the electronics instruments used in this piece?

The electronic music is generated basically by the flute and bass flutes performed in real time by Cássia. The flute sound is processed through various algorithms of delay and feedback programmed in a Max patch that incorporates also environmental sounds and pre-recorded flute sounds. The electronic music creates a very immersive polyphony with multiple layers of sound objects and events interacting with the visuals of the video and Cássia's choreographic performance in the virtual stage. We consciously explore the latency of the telematic communication through internet and the relationships of synchrony and asynchrony that naturally occurs in this virtual environment.

How does the transmission change the relation to the music and the way you compose in general?

In our compositions we seek to develop a holistic approach of audiovisual and telematic art. We are focused in developing the quality of the live-performance as something unique that we can experience in a precise time and space, and everything is different. We are always changing and improving our compositions and performances, both from the point of sound/music and visuals. Also, we seek to create a relationship between us through which we can express ourselves in a very intimate and collaborative way. We believe that the telematic paradigm involves not only the technology of interaction among human beings but also the connections between humans, intelligent systems and affect. Like gravity, passionate attraction draws together human beings and connect us. We share Michel Serres idea that "le virtuel c'est la chair de l'homme" (the virtual is the flesh of man). For us, telematic art embraces the metaphor of love. It constitutes an infrastructure of spiritual interchange that could lead to the harmonization and creative development of the whole planet.



INTERVIEW ~ RadicalRadio-14MHz



What is RadicalRadio?

RadicalRadio is a new series of recordings made in different contexts with short wave radio. We record sound from EVP frequencies and specially 14MHz. Electronic Voice Phenomena is attempting to record voices from the dead. If we are not hardly looking for dead voices, we are looking for the path of those frequencies to search for radio phenomena in general that could occur in this range of the radio.

How do you produce the sound?

We are using mainly radio receivers with different radio bands in the spectrum of short wave radio then we run those radios in different contexts from cemetery to mountain or radio relay.

Could you explain the 14Mhz?

The 20-meter or 14-MHz amateur radio band is a portion of the shortwave radio spectrum, comprising frequencies stretching from 14.000 MHz to 14.350 MHz. The 20-meter band is widely considered among the best for long-distance communication. We are not always strict about this range of frequencies, it depends if there are any interesting sound phenomena at the time of reception and in the context that we are running the receivers. So it happened that we switched to other short wave frequencies that are more interesting.

FM 88 92 96 100
 AM 54 64 70 80 100
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104
 130 140 154 164
 19.0 20.0 21.0
 160 174

International GOO - Grand Orchestre d'Ordinateurs

GOO comprises members of APO-33 artists and guest artists on the creation of a digital device and collective musical sound production via the Internet. What makes the originality of this experience is integration of IT resources in an orchestra. They are stepping up the orchestra in terms of a cooperation system of several elements in a common sound together. Each of the artists participating in this project uses computers in a very special way in their personal activity. In this project, members build together a collaboration between these different approaches.

The project was formulated in the context of collective APO33 Research. It was presented for the first time Friday, November 15, 2002 at the Museum of Fine Arts in Nantes. GOO is based on a double impossibility: that of the orchestra and another on the current position of the computer assembled by a forced way, exacerbated. Artists do not intervene as the band of specialists but as practitioners of experimental sound work, for their ability to develop something in an unearned field. The experimental dimension of a project is played over here on a planned ground for this, ie on an experimental music scene, but in the unlikely and seemingly incoherent crossing two conflicting data. It mainly lies in the uncertain outcome of the project.



FM
AM
SW
PB

international

INTERVIEW ~ 600 -Grand Orchestre d'Ordinateurs**Could you explain more in detail how the goo operates?**

Goo stands for Grand Orchestre d'Ordinateurs. It works as a modern ensemble using computers as musicians main instruments. Musicians who participated in it changed over the years and the proposition we received. Usually we arrive in a space with our computers, create a local network and exchange sound, videos and live streaming to create a new form of orchestral works. We have composers writing for us but generally we make our own score as we play as a collective creation. The all orchestra could become really quickly a very complex device where musicians interact with each other via chat system and also with external musicians sending their live streaming or their video or sound.

What is your relation to transmission and radio?

Well mainly our relation is based on local internet networks, external streaming transmission and interaction. Radio as low tech is not directly our main concern but internet streaming is from early days in 2002 where people used to send us sound through our servers and shared on local networks then in 2005/2006 we started to use live streaming to send our performances outside in the www and sometimes receive other musicians live stream.

How do you involve musicians and create an orchestra?

It varies over the years. We used to invite people who were part of our early days, laptop practitioners or sound artists but today it really depends, last time we played we invited musicians and composers using computers in their musical works to play with a patch we wrote and a moving composition. This time it will be more improvised with probably some constraints proposed to the musicians but mainly the musicians will be able to use their own samples and sounds to participate via their computers to the performance.

FM
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international

INTERVIEW ~ 600 - Grand Orchestre d'Ordinateurs

88 92 96 100 104 108 MHz
54 60 70 80 100 130 160 KHz
14 145 154 164 174 21.0 MHz
MHz

Who composed the score for this orchestra?

As we said before it changes over the years, often the score is made by the participants themselves, the sound received by other musicians could be the direction but we also made some puredata patches that musicians play during the performance with instructions and musical constraints such as spectrum limitation or samplers players and sound effects.

FM
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Italy

108 160 20.0 174
MHz KHz MHz MHz

Progetto Rizoma ~ Bru-oro & Yog'zte

Italy

Bru-oro

He approached the music through the study of the classical guitar at the "Vincenzo Bellini" Conservatory of Palermo with the teacher Marco Cappelli. He began his jazz guitar study with the teacher Francesco Guiana at the "Vincenzo Bellini" Conservatory of Palermo and with the teacher Peter Mingaars and Edoardo Righini at the Tilburg (NL) Conservatory. In January 2014 his short experience at T.M.O. (Occupied Mediterranean Theater) gave him the chance to collaborate and contribute to the contemporary/experimental theater scene. In February 2015 he graduated in jazz guitar. Despite his youth he already got many approvals for didactic work and concert season. Furthermore he enhanced his repertoire composing soundtracks and musical scores for short film made by young film-maker.

Yog'zte

Maurizio Cavaliere aka YOG'TZE begins his musical journey by listening to the Beatles and playing the electric bass in different bands. Later he discovers he can do whatever he wants on his own, using synths and samplers. So he becomes YOG'TZE.



Technical tools and “in general” our shelf mark in the social totality gives conditions of production music and figurative of the excess development and rhizomatous, by using technological and never be overwhelmed, painting and music become a combination more than conventional through which the music is interpreted and designed in a process “sound-creative-extemporaneous:

- IMPROVISATION
 - SOUND REPETITIONS
 - EXASPERATION MUSIC
 - FIGURATIVE DRAWING
 - MICRO POLYPHONY
 - DRAWING
 - DISAGGREGATION
 - RECOMPOSITION



In recent years we are increasingly suffering a shockwave in which distances become closed rooms in which we rock. Through this distance we communicate by transmitting and receiving real signs that turn into dreams. This musical experiment is based on the signals and the interplay that can arise from the meeting of two musicians so far away but at the same time so close.

FM
AM
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145 154104
130 17.0 18.0 19.0
164Italy
160 20.0 21.0
174

INTERVIEW ~ Bru-orò & Yog'zte

Could you explain your collaboration? How do you work together?

We have two different propensities, one more melodic and one environmental and closer to sound design. This is why we manage to be quite complementary. We research to describe through sounds our interior worlds try looking for can make the sound experience much more immersive in different surrounding environments.

How do you work with each other's sound in this performance?

We try to integrate our styles by giving a setting that is quite precise. Our experiences are based on sound signals and the interplay that can arise from the meeting of sound and listening so far away but at the same time so close.

Could you explain your collaboration? How do you work together?

Starting from a basic idea, we try to develop it while maintaining the salient points that we then use as canvas (chords, sounds, atmospheres). everything that happens above is improvised. Observing us, every gesture, movement, glance is transformed into a musical and nonmusical reaction.

What is the relation to radio and transmission in this work and how does it change the way you're creating the music?

The relationship with the idea of radio and broadcasting is for us the maximum expression of the lo-fi attitude, an approach that also characterizes our single productions. The idea of distance and graininess of some sounds makes them, if possible, even more precious and full of meaning and emotion, compared to the clear and brilliant sounds that today's market imposes. In particular in this recent years in which we are increasingly suffering distances

FM	88	92	96	100		104		108	MHz
AM	54	60	70	80	100	130		160	KHz
SW	1	13.	13.	13.	15.0	16.0	17.0	18.0	MHz
PB					145	154		164	MHz

Bus 22 ~ Minji Kim

South Korea
2019 KOREA



Minji Kim is a researcher and sound artist based in The Hague(NL) and Seoul(SK). Based on her work experience at Harvest Works, an experimental art studio in New York in 2016, and Elephant Space Seoul, in 2018, she is actively conducting her research and artistic activities.

In her research, She explores the acoustics of intersection in psychology and geography; Psycho-geography while she narrowed it down to psychological experiences in the urban infrastructures.

She obtained a master's degree in music ArtScience Interfaculty with a thesis on 'The other's sonic experience; Bus 22' about sonic phenomenology and psycho-geography in the city.

In her practice, she is working with the latest media technologies such as immersive sound performances, live coded music performances, AI music performances, and creative coding.



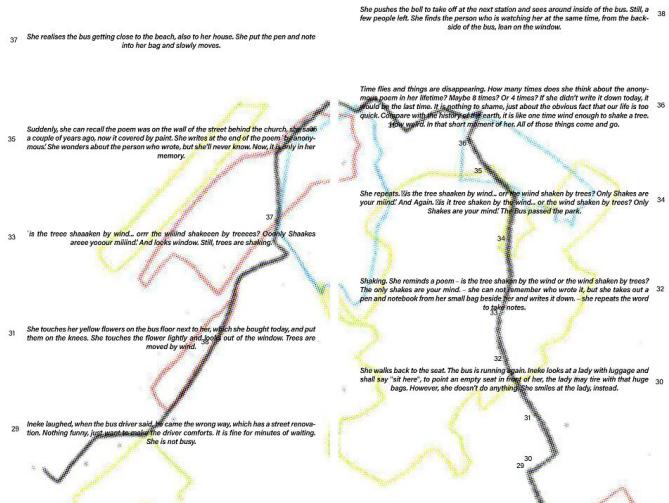
Bus 22; The other's sonic experience in the city, The Hague

Bus 22 is an audio playback of a fictional story in The Hague city, the Netherlands with visual instructions. It is based on two main aspects; Anamnesis: mnemo-perceptive effects, and Voice in thoughts: storytelling.

1. Get on bus 22 and observe a person.
2. Imagine and write about the person's sonic experience on the bus, Considering the Hague locale.
3. Based on the script, compose audio playbacks.

Consisting of on-site recordings using multiple microphone technologies, the audiobook Bus 22 includes an acoustic experience in a private sentimental space in a city vehicle. It goes beyond the sound that appears as a frequency, and is closely linked to the memory in the head, and consists of city information through the window.

This is a possibility that can come out when SF-like imagination is based on the medium of radio.



INTERVIEW ~ Minji Kim

Could you talk about your project and its relation to soundwalks in general? Is it different?

**How do the microphones play with the situation?
Do you perform live or is it recorded?**

The Bus 22 Project is a science fiction audiobook, which depicts a unique story inside the bus. In this work, the protagonist enters the auditory perception of three people on a bus and perceives the city. Of course, it can be relevant with Audio walks in the context of geo-psycho-acoustics. However, it does not ask the audience to go to a specific place to listen to the work. Aren't most audio walks planted in a specific place? In comparison, Bus22 is more of fiction with sound rather than installation. It doesn't matter where the audience listens. What I wanted to emphasize is the 'Society and Sound'. The buses are on routes that are perfectly drawn under the city complex. Perhaps it represents the structure of the city. I wanted to tell the story of different experiences of the same society.

This work is a carefully crafted playback. All sources were recorded in The Hague, Netherlands. I used a wide variety of microphone techniques, including binaural mic, directional mic, and XY mic. Sometimes, it is quite awkward to have all black equipment in public. One day, I was with my mics at Central Station, and a civil servant kicked me out. It was actually fun. Coming back to the mic technique, since I was dealing with psycho-acoustic, I used a lot of sources of Binaural Mic to give a sense of immersion. It's a really effective and powerful recording method. Especially in today's pandemic era.

FM	88	92	96	100						108	MHz
AM	54	60	70	80	100		130		160	KHz	
SW	11	14	14	14	14	16.0	17.0	18.0	19.0	20.0	MHz
PB					145	154		164		174	MHz

INTERVIEW ~ Minji Kim

South Korea
2019 KOREA

What is your relation to transmission? Could you explain your relation to Science Fiction and radio?

Maybe I should say something a little more fundamental. Assuming I understand correctly, let's say transmission means the process of sending information in radio communications. In the basics of media theory, maybe this is from human nature. As Marshall McLuhan puts it, humans are constantly striving to amplify and expand ourselves through media. Yes, and today it allows us to communicate with countless things. The important thing is, why do we care about this? What I'm trying to say is that humans expand their senses and feel things that they cannot feel with their own bodies, or make others feel what they have felt.

This is basically to understand each other and ourselves. Fiction also has the exact opposite technique in the same context. Obviously, we experience sensory expansion when we read it, but no physics or data signals are injected. Maybe the radio system is transmitting using technology, and the classic Fiction is transmitting using language. I've always been interested in the sum of these two, or an ambiguous boundary. And Science fiction is the interspace for this I guess.



The group investigates the radio waves for pirating the German, Anglo-Saxon, Japanese and French commercial radio stations.

Radio Brouillage (Jamming) is the deliberate brouillage, blocking or interference with wireless communications. In some cases BARG works by the transmission of radio signals that disrupt communications by decreasing the signal-to-noise ratio.

The concept can be used in wireless data networks to disrupt information flow. It is a common form of censorship in totalitarian countries, in order to prevent foreign radio stations in border areas from reaching the country.

Brouillage is usually distinguished from interference that can occur due to device malfunctions or other accidental circumstances.



Devices that simply cause interference are regulated differently. Unintentional "Brouillage" occurs when an operator transmits on a busy frequency without first checking whether it is in use, or without being able to hear stations using the frequency. Another form of unintentional Brouillage occurs when equipment accidentally radiates a signal, such as a cable television plant that accidentally emits on an aircraft emergency frequency.



What is Barg?

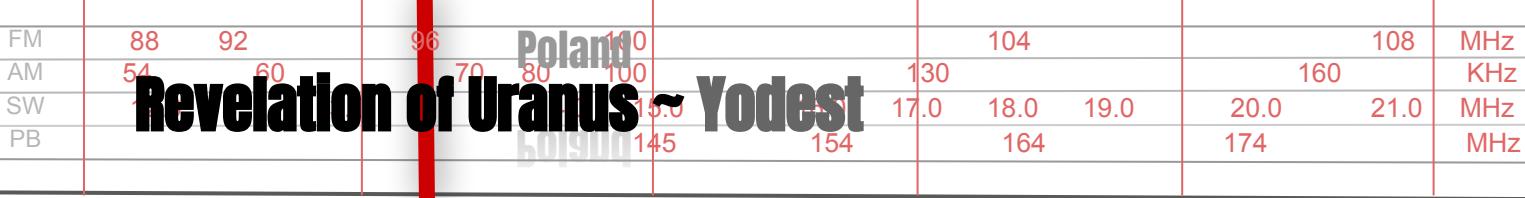
We are Barg. We are the Brouillage Anti-Radio Group. We pirate commercial radio, we destroy their transmission and their content.

Why are you using transmission?

Transmission and retransmission is our main activity, we don't like anything else! Any type of commercial radio transmissions. We don't use ham radio. We like disgusting commercial radio from all over the world with their crap radio shows, their shitty music and their horrible adverts! The worse the better! Then we pervert it!

What is radio for you?

Radio is the medium, we are the retransmitter and we destroy it!



Michał Wojciechowski born in Poland. Based in Leicester, UK. Video creator and a 'noiseician' (someone who is interested in sound itself rather than melody). Explores the surrealistic and dark side of life with emphasis on human beliefs and superstitions. Inspired by industrial noise music.

Participant and creator in experimental projects.

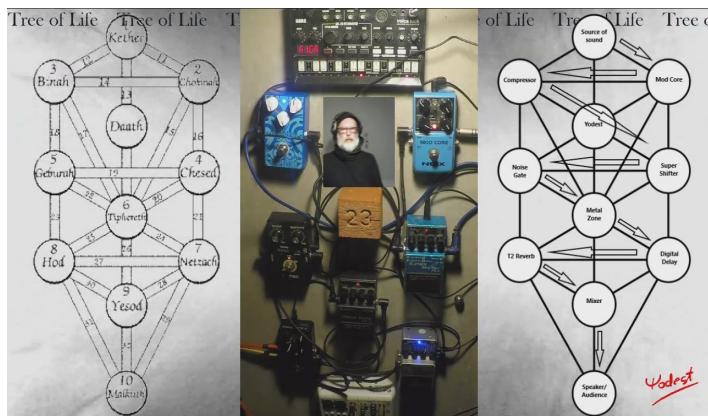
'Ideas of Noise' where he presented shaving as a source of droning noise. Gradually uncovering face, while at the same time playing sounds that correspond with that both dramatic and ordinary event.

In 'United Isolation Ensemble' as a member of a group where the concept is for solo performance material sent via online transfer and overlaid into interesting and unexpected combinations.





Revelation of Uranus ~ Yodest



Radio FM/AM/SW as a sound source transforms by pedal effects. The visual side of the performance shows that every aspect of the set-up has a symbolic meaning.

By giving the radio a sacred position as a God of the Future/Electricity/Information (Uran in astrology) I receive transmission as a revelation and retransmission as an interpretation of God's Word.

"In the beginning was the Word, and the Word was with God, and the Word was God." What is the Word? Words are sound. Sound is a vibration. Vibration is a wave...



INTERVIEW ~ Yodest

Could you explain the way you use radio in your performance? Could you describe your instruments?

In my performance the radio is the main instrument. It is a source of the sound; hums, glitches, crackles and the sudden appearance of broadcast. All of this is modulated by guitar effects; delays, reverbs, and others.

Could you explain a bit more the relation to God's voice? Could you explain your idea behind Uranus in astrology, how it influences your music?

I used to be an astrologer. My mind is still full of astrological ideas. That is why I started thinking about Uranus when I heard about the radio. In astrology, Uranus symbolizes a futuristic world, technological inventions, everything which pushes the human's world into the SF future. The radio was one of those inventions. On the other hand, planets symbolize Gods.

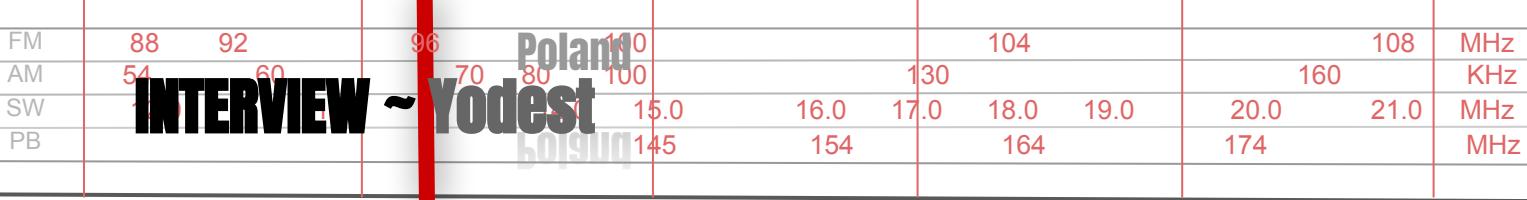
For me, there is no big difference between Gods. So I can easily connect Uranus (the Greek god of the sky) and the biblical God as the same entity.

In the Bible, there is a fragment that says: "In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning." My understanding is that the Word is a sound. Sound is a vibration. Vibration is a wave.

Radio waves are magical, you can't see them but yet they exist. The universe sends radio waves. The radio receives radio waves, produces sound. So radio is a perfect representation of God's voice.

What is your relation to radio?

I don't have any feelings for the radio. Could be useful, could have symbolic meaning but it is just a thing. I used to listen to it a lot, but when the internet came I lost interest.

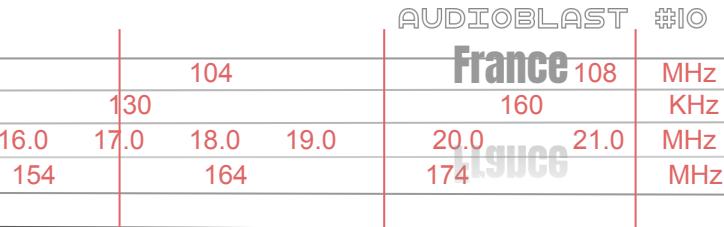
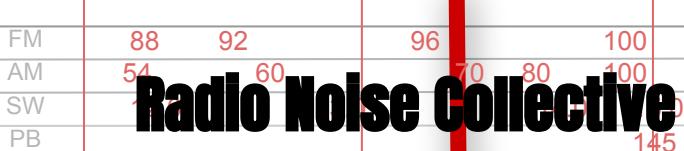


Do you think noise music is related to the god creation of the world?

Could be, but I don't think about it in that way. Although it is a tempting idea.

Do you improvise totally or are some parts composed?

My performance will be a kind of ritual, a mass that brings the mystery of Uranus. Uranus' actions are unexpected. So I will definitely improvise. Generally, that is my usual way of performing. I very often change the configuration of my instruments. I don't stay in one place. I change things as Uranus does.



Radio, the radiophonic object, its use, its extensions, its culture and its possibilities form the subject matter and the field of action of radio. Several musicians and non-musicians exploit the rich sound of this transmitter, capable of speaking all languages, playing all types of music, and which therefore represents an inexhaustible source of sounds and information. Here multiplied, the radio becomes an abundant sound language, an instrument of transversal interaction.

The situation here is reversed: radio is no longer a medium, the means of broadcasting a sound material which is foreign to it. It is the source of a new musical meaning, and it is the music itself of its intended broadcast that becomes parasitic.

Radio Noise Collective is a project proposed by Apo33 to perform with Radio receivers and everyday cracked electronics.



FM
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18.0 19.0
154 164France 108 MHz
160 KHz
20.0 21.0 MHz
174 MHz

INTERVIEW ~ Radio Noise Collective

Could you explain your relation to the collective?

RadioNoiseCollective proposes to any person to participate in their performance. For example, for our performance in audioblast 10, we have published a call on the internet for anyone in Nantes or anywhere to come and join us to play radio noise. We could play in forests, mountains, roads, concert venues, galleries, anywhere really.

Why use radio? What does it represent for you?

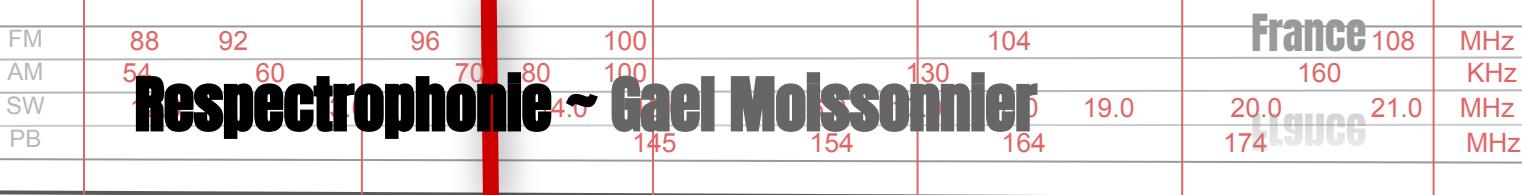
Radio represents for us a very important instrument in the musical sense of it. If you take the avant-garde from Khlebnikov to John Cage or Keith Rowe and others, they use radio receivers the same way they use other instruments. There are scores for it and a huge amount of recording and concerts with it. We are in the continuation of this history, we are not trying to invent new instruments but we are using the radio as a modern instrument to propose new forms of music and performance.

Could you explain your performance and what you propose with the collective?

Precisely! We could play anywhere anytime with anyone. Radio receivers are not complex instruments to learn, everyone got one and everyone could jump in our performance. This is the main principle, we are opposed to virtuosity as a way to select musicians and decide who is a genius or not. It goes beyond John Cage or Keith Rowe in that sense. We could have scores of courses and we could have professional musicians involved but it is not restrictive and certainly not a way to exclude people. In the collective everyone is invited to bring their radio or use the ones we collected over the years.



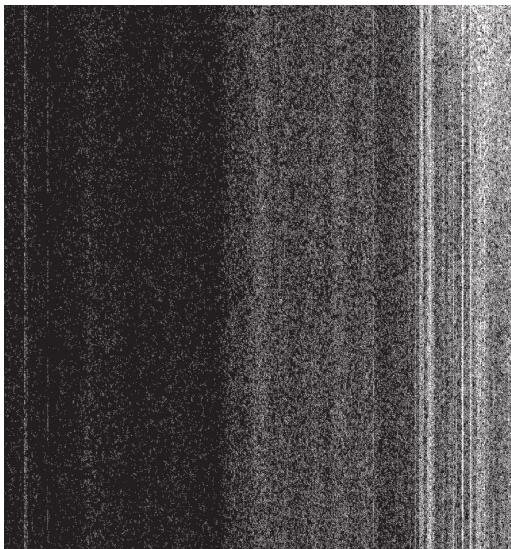
Gaël Moissonnier. Activiste, artiste sonore, musicien expérimental, il construit de denses paysages sonores mouvants et immersifs incorporant drones méditatifs, voix désincarnées, traitements bruitistes, ainsi que divers éléments de musique concrète et de musique industrielle. Par cette démarche radicale, il s'intéresse aux limites de la perception et aux phénomènes psychoacoustiques. Programmateur de Grrrnd Zero (Lyon 2005-2010) puis co-directeur de l'Assaut de la menuiserie (Saint-Etienne, 2014-2015) il s'occupe également du label Zerojardins



La radio c'est le "Synthé le moins cher et le plus puissant au monde, on peut y trouver n'importe quel son" [Nicolas Collins]

Respectophonie est une tentative de mise en valeur du potentiel musical des ondes radiophoniques.

La mise en boucle de ce circuit (patch) produit une distorsion du signal original. Le résultat est à nouveau diffusé en temps réel sur les ondes et/ou en streaming permettant une nouvelle variation, une nouvelle boucle de dégradation et ainsi de suite...



FM	88	92	96	100	104		
AM	54	60	70	80	90	130	160
SW				4.0		150	19.0
PB				145	154	164	174

Respectrophonie ~ Gael Molssonier

Principe :

Le module eurorack Radio music(1) est contrôlé par le module RF Nomad(2) qui contrôle à son tour le module Radio music.

Radio music diffuse des enregistrements de captations effectuées avec le RF Nomad ainsi que des archives de captations d'ondes courtes et de number stations.

En parallèle le RF Nomad capte et diffuse en temps réel les ondes courtes.

Toute cette matière est traitée et transformée par un ensemble de filtres, effets, résonateurs et multiplicateurs d'ondes.

1. "Radio Music is a virtual radio Eurorack module. Like a radio, this module works on a series of banks and stations."
2. "The RF Nomad module allows you to use radio frequency noise and signal sources as new sonic territory for exploration as audio sources for your modular synthesizer."

À travers ce projet la radio opère

- comme instrument,
- comme outil de création,
- comme outil de diffusion,
- comme espace, espace de l'expérience de l'écoute et comme espace d'expérimentation.



INTERVIEW ~ Gael Moissonnier

Peux-tu nous parler de ton dispositif pour cette performance?

Respectrophonie est une tentative de mise en valeur du potentiel musical des ondes radiophoniques.

La mise en boucle du circuit (patch) produit une distorsion du signal original. Le résultat est à nouveau diffusé en temps réel sur les ondes permettant une nouvelle variation, une nouvelle boucle de dégradation et ainsi de suite...

Pour ce faire j'utilise une radio, un émetteur mini-fm, des capteurs électromagnétiques, et un synthétiseur modulaire eurorack.

À l'intérieur de ce dernier, le module Radio music (sorte de sampler qui se comporte et se manipule comme un poste radio) est contrôlé par le module RF Nomad (récepteur d'ondes courtes) qui contrôle à son tour le Radio music.

Le Radio music diffuse des enregistrements de captations effectuées avec le RF Nomad ainsi que des archives de captations d'ondes courtes et de number stations. En parallèle le RF Nomad capte et diffuse en temps réel les ondes courtes. Toute cette matière est traité et transformée par un ensemble de filtres, effets, résonateurs et multiplicateurs d'ondes.

Comment compose tu? Quelle est la part d'improvisation dans ce travail?

L'improvisation a longtemps été mon unique protocole créatif mais je m'en suis peu à peu écarté.

Ces dernières années, j'ai réalisé plusieurs pièces sonores qui peuvent exister sous différentes formes. Luminophores est une installation audiovisuelle interactive avant de devenir un disque puis une performance.

Random Loops est une pièce en ligne sempiternelle mais elle est issue d'un disque qui l'a précédé.

Chaque nouvelle version utilise certes les mêmes matériaux sonores, mais une nouvelle strate de manipulations s'ajoute, ainsi que de nouveaux matériaux. J'ai énormément de mal à figer une pièce. Je préfère les laisser ouvertes, mouvantes. L'improvisation reste cependant présente dans une première étape de travail qui consiste à créer une banque de données de matériaux sonores. Dans un second temps je viens piocher dans toute cette matière et procède par plus par assemblage collage.

FM 88 92 96 100
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INTERVIEW ~ Gael Moissonnier

Pourrais-tu nous parler de ce module radio intégré dans ton modulaire? Comment la synthèse agit-elle ?

Le RF Nomad de Evaton Technologies est un module relativement simple et assez direct. C'est un récepteur radio sur lequel on branche une antenne. La taille et la puissance de celle-ci impactera grandement sur ce qui pourra être capté. Il permet, les bons jours, selon votre location, l'heure et les conditions climatologiques, la réception d'ondes courtes (entre 13.4 et 14 MHz plus ou moins). Le signal peut aussi être modulé (via contrôle voltage CV) par des LFOs, des enveloppes ou même une source audio externe. J'ai plutôt tendance à détourner les usages courants des outils, machines et instruments que je suis amené à utiliser et ce qui m'intéresse dans l'usage de ce module c'est son côté aléatoire et assez incontrôlable. Cependant la plupart du temps on ne capte que des interférences, de la friture. C'est un générateur de bruit, ni plus ni moins et le fait de pouvoir le contrôler grâce à un voltage ouvre un spectre infini de possibilités.

Quel est ton rapport à la transmission et à la radio? Comment cela influence t-il ton travail sonore?

La radio est un synthétiseur qui génère des sons incroyables. Historiquement, les musiques électroniques sont liées et ne peuvent être dissociées de l'histoire de la radio. Les deux premiers instruments électriques notables sont des détournements de postes radio, à savoir le Theremin (1922) et les Ondes Martenot (1928).

En 1966, Sergei Tcherepnin a construit son tout premier synthétiseur en ouvrant et modifiant une radio.

Pour Nicolas Collins la radio c'est "le Synthétiseur le moins cher et le plus puissant au monde, on peut y trouver n'importe quel son".

Je ne viens pas d'une famille musicale, cependant la radio y occupe une place importante. Mes premières expériences sonores ont été faites avec une radio cassée, un radio réveil cassette Philips (AJ3800).

La radio c'est un espace de liberté, d'expérimentation, l'espace de l'expérience de l'écoute. Elle a toujours été au cœur de ma pratique et de mes préoccupations.



Wolfgang Spahn is an Austrian-German sound and visual artist based in Berlin. His work includes interactive installations, miniature-slide-paintings and performances of light & sound. His art explores the field of analogue and digital media and focuses on both their contradiction and their correlation. That's why he is also specialized in re-appropriated and re-purposed electronic technologies. Spahn's immersive audio-visual performances merge the technically distinct production of images and sounds. In this respect the data stream of a digital projector becomes audible whereas the sound created by electromagnetic fields of coils and motors will be visualized.

Spahn is faculty member of Sound Studies and Sonic Arts of Berlin University of the Arts.



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Echo State Network ~ Wolfgang Spahn

Germany
goldgut

The sonification of the computing process in an analog neural network, 2019

The first song a computer intoned was in the 1970s when an IBM 704 at the Bell Labs sang 'Daisy Bell'. The same song was sung by the artificial intelligence HAL-9000 in the film "2001: A Space Odyssey" by Stanley Kubrick.

But why should an AI sing human songs?
Won't they prefer their own beats and melodies?

The sonic structures produced by the eternal oscillation of analog neural networks is the more possible soundtrack when the technological singularity is reached and AI takes over. At that point in the future, when technology becomes uncontrollable - like the mathematischen John von Neumann predicted in the 1950s - the remains of the human civilization will probably listen to some kind of "Echo State Network"

The installation raises the question: can one hear the firing of neurons? Does their action potential have pitch and timbre? How do patterns and structures of a neural network look and sound? And what will happen if the network listens to these sounds and patterns, too - and feeds this information back into the network?

At the core of the sound installation "Echo State Network" by Wolfgang Spahn is an artificial analog neural network that generates sonic patterns and audible structures. The circuit of the neuron is an adaptation of an early neural model originally designed by Japanese mathematician Shun'ichi Amari to explain the human heart beats. Thus the factor time and feedback are added to the network. Compared to Facebook and Google networks this neural system is much more complex and manifold in its appearance. One can say this analog artificial network mirrors far more the chaotic human nature than the digital AI implementations.

As part of his Analog Computer Confetti the artist created an analogue electric circuit that mimicked a model of a neuron. More than 150 of the Confetti Neurons will form an analogue version of a so-called "Echo State Network". And because the model for that neuron was developed to explain our heart beat this network will oscillate, pulse and create the most complex pattern one can see and listen to.



The S.E.A.L.s are an AI-inspired electronic noise band consisting of the collective efforts of Sofy Yuditskaya, Susie Green, Ria Rajan, Margaret Schedel and Sophia Sun, and here with guest live visualist Katherine Liberovskaya, augmented by the S.E.A.L. (Synthetic Erudition Assist Lattice), our AI counterparts that assist us in creating usable content with which to mold and shape our music and visuals. We also use the S.E.A.L. to randomly order the names of the group members each time we list ourselves.

Our music came about during the height of the Covid-19 lockdowns across the globe. We individually created parts/content with which to compile into songs as a networked ensemble. This created a bed track for our live performances online using various tech stacks dependent upon the concert organizers preferences. During these performances we improvise on our respective music, audio and visual instruments.

These include:

1. Custom made theremins made and played by Sofy Yuditskaya and other band mates,
2. Peeps Music Box s8jfou played by Margaret Schedel,
3. Guitar+Harp+pedals played by Sophia Sun,
4. Voice+gesture controlled granulator, Kalimba+spectral processing & electronics sung/played by Susie Green,
5. preprocessed Creative AI assisted visuals by Sofy Yuditskaya using live aquarium camera feeds collected and mixed by Ria Rajan and "Seal Vision" (MOG2 and U^2-Net to simulate the multi-focal attention seals may give to moving objects, as well as motionmask.fs in VDMX1), and in this variation live visual feeds from USB microscope and plumbing cameras by Katherine Liberovskaya.

In this case we also plan to incorporate short-wave radio feeds from Russia, India, and other locations.



We use telematic music technologies and radio waves, not only as means by which our live online networked performances can be accessed but also, as a chance-agent providing a completely individualized temporal experience. The way packets are delivered across various browsers, internet connections & locations in the world means that each viewer encounters The S.E.A.L.s in a unique way as the medium of the internet provides a multidimensional experience. The band members do not experience the set in the same way and any documentation of our live sets that exist are from the perspective of the individual who recorded their experience.

- Margaret Schedel, Long Island, NY
https://www.stonybrook.edu/commcms/music/people/faculty-and-staff/composition/margaret_schedel.php
- Sofy Yuditskaya, Brooklyn, NY
<https://www.yuditskaya.com/>
- Susie Green, Miami, Florida
www.susiegreen-music.com
- Sophia Sun, San Diego, California
<https://huiwenn.github.io/>
- Ria Rajan, Pune, India
<https://cargocollective.com/riafish/Bio>
- + guest: Katherine Liberovskaya, Manhattan, NY
<https://www.facebook.com/liberovskaya/>

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INTERVIEW ~ The S.E.A.L.s + Katherine Liberovskaya

Could you explain your work as a collective? How does composition or improvisation work?

The S.E.A.L.s are a political, feminist, noise and AI inspired electronic sorta-surf rock band composed of Meg, Sofy, Sophia, Ria, Susie, and the SEAL (Synthetic Erudition Assist Lattice) AIs (the collection of AIs that assist us in creating usable content with which to mold and shape our music and visuals). We pre-compose aspects of our sets using the S.E.A.L. and send files between Brooklyn, NY, Setauket, NY, Miami, FL, San Diego, CA, and Pune, India. We then improvise live over preset media, using the S.E.A.L. as an integrated intelligence. The performance swerves between the avant-garde and a Bond-theme song for a movie set in the ocean of the future. To increase our telepresence we each have an identical golden rotten luck die that we roll to determine playing our identical custom made theremins and performance techniques including barks, tonal honks, grunts, growls, roars, moans, and pup contact calls. Our improvisation is asynchronous; we're in different timezones with zoom lags, no single stream of the performance was the same for any viewer or performer, beautifully isolated experiences in this interconnected world.

How did you create your collective? Who developed the composition and how?

Most of the members were at the Alliance for Women in Multimedia, Art and Science Conference in Santa Barbara and we decided to form a band. The final member Sophia, who is an expert in machine learning and a bassist, was invited to join after we had developed the concept. We each take a distributed approach to composition, and often Susie arranges the pieces into a final basic audio track and then Ria and Sofy develop the visuals to correspond with the timings in the track. We then all improvise in real-time over the web using the artifacts of transmission as an aesthetic instead of fighting with latency and glitch we embrace them as aspects of the S.E.A.L.

How does radio and online transmission change the way you are performing today?

We have never performed together in person. Today we have incorporated short wave radio signals from each of our locations into the sonic mix as more fodder for the ravenous, carnivorous S.E.A.L.



Poet and experimental musician. He studied Literature in Universidad de Chile and Soundscape Composition in Goldsmith University of London. He has participated in several artistic initiatives in South America, Europe and USA. In 2009 he published the poetry plaquette "El arca digital". In 2012 he received a scholarship to participate in the Creative Writing Workshop in the National Library of Chile. In 2016 he co-founded the audiovisual poetry collective "Carton-A" in Santander, Spain, which participated in the "Festival Torrelavega Sound City". In 2020 he published "El borde exterior" (Lima, Paracaídas Editores) and launched his sonic project "Atmósferas Electrónicas", work that constitutes the soundtrack of his book. In 2021 he was awarded an artistic commission for the "Second Intercultural Cohort" by Terranova Productions (Northern Ireland) to develop an audiovisual poetic work.





English

Memory is a distant planet, it is a work that borders the soundscape and the sound piece. It is a piece that raises a reflection on the people of a land preyed upon by the fiercest capitalism that has ever been seen and in a context of plague. I explore the lonely conditions in a land for which we are all a virus, an immigrant, a different one.

For its realization, I will use a mono (not stereo) version of the work, incorporating voices that I will extract from different formats (cinema, television, etc.) and in different languages.

My project is related to the theme of the festival since my creative processes aim at the reconstruction of subjectivities from the sonic experience. The sounds that are superimposed on many layers, rebuilding and expanding the different senses of the reality through various audio processors. The sound idea unfolds as this rhizome of sounds shows its discursive multitude. Sample processing is a process that creatively reconstructs units of meaning. If we add to this work the filter of being transmitted in short waves, the result is tremendous, since it deconstructs the idea of an ultra-refined and elitist sound by that of a critical and noise.

Español

La memoria es un planeta lejano, es un trabajo que bordea el soundscape y la pieza sonora. Es una pieza que plantea una reflexión respecto de los destinos de una tierra presa del capitalismo más feroz que se ha visto. Exploró las condiciones de soledad en una tierra para la que todos somos un virus, un inmigrante, un distinto.

Para su realización, utilizaré una versión mono (no estéreo) del trabajo, incorporando voces que extraerá de distintos formatos (cine, televisión, etc) y en diversas lenguas.

Mi proyecto se relaciona con el tema del festival pues mis procesos creativos apuntan a la reconstrucción de subjetividades a partir de la experiencia sónica. Sonidos que se superponen a muchas capas, reconstruyéndose y expandiéndose a través de diversos procesadores de audio. La idea sonora se desenvuelve a medida que este rizoma de sonidos muestran su multitud discursiva. El procesamiento de samples es un proceso que reconstruye creativamente unidades de sentido. Si a ese trabajo le agregamos el filtro de ser transmitido en onda corta, el resultado es tremendo, pues destruye la idea de un sonido ultra refinado y elitista por el de uno crítico y noise.



INTERVIEW ~ Rodrigo Romero Flores

Could you describe the work you made using audio and visual with the short wave radio?

"Memory is a distant planet" is an imaginary soundscape that reflects on death in a planet scorched by hyper-capitalism and in a context of plague. However, on that basis I added the concept of memory, which manifests itself in a series of voices that appear randomly, just as it happens when a radio signal travels in space and therefore in time. The voices keep repeating themselves, despite having been enunciated so long ago. The sounds of machines that constantly traverse the work represent the hyper-capitalism that watches over us at all times.

During the creation of the piece, I personally experienced a situation of mourning, of loss, which I integrated as a central force in the development of the project. The feeling I sought was one of personal introspection, manifested in drones and in a series of looping sounds that repeat, evolve. Memory is a transit that does not end with death, but is transformed. The final part of the piece represents that unknown area that we will inevitably face and that remains a mystery.

The sound piece is supported by the projection of an audiovisual work, which consists of a series of digitally processed photographs that, like the nature of the sound work, change in a subtle but definitive way, representing the transit of this life, through the other.

"La memoria es un planeta lejano", es un paisaje sonoro imaginario, que plantea una reflexión sobre la muerte en una tierra azotada por el hipercapitalismo y en un contexto de peste. Sin embargo, sobre esa base agregue el concepto de memoria, la cual se manifiesta en una serie de voces que van apareciendo de manera aleatoria, tal como ocurre cuando una señal de radio viaja en el espacio y por ende en el tiempo. Las voces siguen repitiendo, a pesar de haber sido enunciadas hace tanto tiempo. Los sonidos de máquinas que constantemente atraviesan la obra, representan el hipercapitalismo que nos vigila en todo momento.

Durante la creación de la pieza, viví personalmente una situación de duelo, de pérdida, la que integré como fuerza central en el desarrollo del proyecto. La sensación que busqué fue de introspección personal, manifestada en drones y en una serie de sonidos loopeados que se repiten, evolucionando. La memoria es un tránsito que no culmina con la muerte, pero se transforma. La parte final de la pieza representa esa zona desconocida a la que irremediablemente nos enfrentaremos y que se mantiene como un misterio.

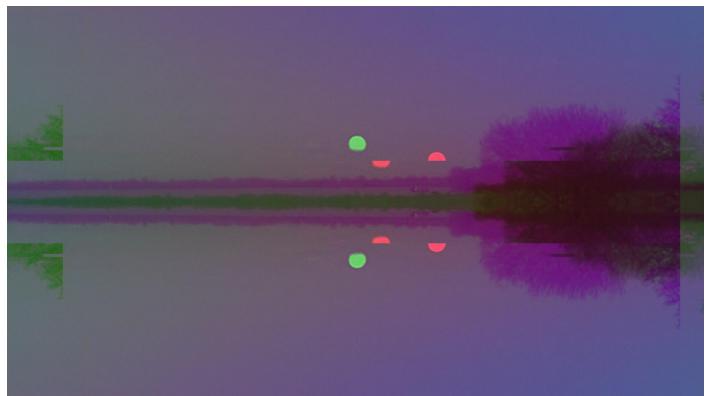
La pieza sonora es apoyada con la proyección de un trabajo audiovisual, que consiste en una serie de fotografías trabajadas digitalmente y que, tal como la naturaleza de la obra sonora, van cambiando de manera sutil pero definitiva, representando el tránsito de esta vida, a la otra.



What electronic instruments did you use?

For this work I used Novation Circuit, BastlMicrogranny Sampler, Hanimex2040AVTape recorder, Zoom B1on Bass Pedal, Korg Minikaoosspad2, a tablet in which I used a Typatone. The mixer was a Bastl Dude Mono Mixer and to field recorder I used a Tascam DR-05X.

Para este trabajo utilicé Novation Circuit, BastlMicrogranny Sampler, Hanimex2040AVTape recorder, Zoom B1on Bass Pedal, Korg Minikaoosspad2, un tablet con el programa Typatone. El mixer fue un Bastl Dude Mono Mixer y para grabaciones de campo Tascam DR-05X.



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INTERVIEW ~ Rodrigo Romero Flores

Have you composed the work or improvised your music? How do you produce music for an installation?

I usually work with a concept and from that I put together a sound line. It is a process that involves, first of all, the collection of sounds from various sources (field recordings, sound material extracted from radio, television, cinema, internet, etc.), then I begin to compose melodies (generally with modular analog synthesizers or some groove box), which I transform into loops and with which I experiment. In this experimentation, I can choose to keep the sounds that I have been accumulating or simply discard them and look for others.

As my initial academic training was in literature, and specifically in poetry, I apply the idea of rhythm and image as an indissoluble unit. Each loop, each sound must point towards the appearance of a soundscape, of a sonic image without losing its natural rhythm. When I have reached this point, I have a demo, which I play again a couple of times to refine details. Finally, I record the same piece a couple of times, on a single track, and choose the one I consider the best executed. This process is the one I repeat both for pure sound works and for those that are complemented with visual works destined to some installation or exhibition.

Generalmente trabajo con un concepto y a partir de eso voy armando una línea sonora. Es un proceso que involucra, en primer lugar, la recolección de sonidos de diversa fuente (grabaciones de campo, material sonoro extraído de la radio, la televisión, el cine, internet, etc.), luego empiezo a componer melodías (generalmente con sintetizadores analógicos modulares o con alguna groove box), los que transformó en loops y con las cuales voy experimentando. En esta experimentación, puedo elegir quedarme con los sonidos que he ido acumulando o simplemente los desecho y busco otros.

Como mi formación académica inicial fue en literatura, y específicamente en poesía, yo aplico la idea de ritmo e imagen como una unidad indisoluble. Cada loop, cada sonido debe apuntar hacia la aparición de un paisaje sonoro, de una imagen sónica sin perder su ritmo natural. Cuando ya he llegado a este punto, tengo una maqueta, la cual vuelvo a tocar un par de veces para afinar detalles. Finalmente grabó un par de veces la misma pieza, en una sola pista, y elijo aquella que considere mejor ejecutada. Este proceso es el que repito tanto para los trabajos sonoros puros como para aquellos que se complementan con trabajos visuales destinados a alguna instalación o exhibición.

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INTERVIEW ~ Rodrigo Romero Flores

Could you describe in detail your thinking from viruses and radio towards the relation of immigration?

A sound signal that for many must be of extreme purity, for others, like me, must be created from the infinite events that concur in creation and of which we have no control, such as, for example, changes in the voltage of electricity that produce hums and sounds that do not adhere to the standards of perfect digital sound. The same happens with the sound of radio, especially with its AM signals.

In that sense, the irruption of immigrants acts as an analogy of what happens when the anarchic disruption of the waves destabilizes the course of the known, the safe, the hygienic, bringing us face to face with the other that generally produces strangeness.

When I refer to a virus in relation to immigration, I am pointing to the way in which both are received by those within the norm. Rejection and denial for what is outside the norm (undocumented human beings, a pandemic virus, acoustic interference) is the common response of society, and one to which we must reflect critically as well as artistically.

Una señal sonora que para muchos debe ser de extrema pureza, para otros, como yo, debe estar creada a partir de los infinitos acontecimientos que concurren en la creación y de los cuales no tenemos control, como, por ejemplo, cambios en el voltaje de la electricidad que producen zumbidos y sonidos que no se apegan a la normatividad del sonido digital perfecto. Lo mismo ocurre con el sonido de la radio, especialmente con sus señales AM.

En ese sentido, la irrupción de los inmigrantes actúa como analogía de lo que ocurre cuando la disruptión anárquica de las ondas desestabiliza el transcurso de lo conocido, de lo seguro, de lo higiénico, poniéndonos de frente con lo otro que generalmente produce extrañeza.

Cuando me refiero a un virus en relación con la inmigración, estoy señalando la forma en la cual ambos son recibidos por quienes están dentro de la norma. El rechazo y la negación para lo que está fuera de lo normativo (seres humanos sin documentos, un virus que genera pandemia, la interferencia acústica) es la respuesta común de la sociedad, y ante lo cual debemos reflexionar críticamente como artísticamente.

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INTERVIEW ~ Rodrigo Romero Flores

This project, which originally dealt with the feeling of loneliness as a consequence of the pandemic in a hyper-capitalist society, was interrupted and transformed by the emergence of a limited situation, such as the death of a close friend. This made me think about death as another form of immigration (the final one, the categorical one) and that came to destabilize the signal of what keeps us within the territory of life. Basically, it is the interruption of normality by an unprecedented and uncontrolled event that, consequently, makes something new emerge.

These ruptures represent a unique moment for creation, or at least for the emergence of a new representation.

Este proyecto, que originalmente trataba sobre el sentimiento de soledad como consecuencia de la pandemia en una sociedad hipercapitalista, se vio interrumpido y transformado por la emergencia de una situación límite, como fue la muerte de una amiga cercana. Esto me hizo pensar en la muerte como otra forma de inmigración (la final, la rotunda) y que venía a desestabilizar la señal de lo que nos mantiene dentro del territorio de la vida. Básicamente es la interrupción de la normalidad por un hecho inaudito y sin control y que, en consecuencia, hace emerger algo nuevo.

Estas rupturas representan un momento único para la creación, o al menos para la emergencia de una nueva representación.



How does radio influence your artistic work?

It influences me first of all because radio is the natural space to disseminate sound art. Despite the enormous and sometimes suffocating digitalization of artistic works, radio remains a popular and accessible medium, because it does not require a digital education to access its content. Just turn on the radio and listen.

Secondly, radio allows an active aesthetic experience, since we do not know the conditions or the means by which the listener is accessing the work. In this sense, the listener and his or her individual circumstances complete the work and contribute to its experimentation. In addition, the territorial reach of radio waves (especially AM) allows free access to an enormous number of potential listeners. There is no elitism in turning on a radio, nor are there restrictions to its enjoyment.

Finally, radio as a radio art station allows us to problematize the dominant logic through sound resistance. This cultural position in the face of the logic of the market, which has made the reflective capacity that radio once offered succumb, has influenced my work and has stimulated me to seek new forms of creative resistance.

Me influencia primero que todo porque la radio es el espacio natural para difundir el arte sonoro. Pese a la enorme y a veces asfixiante digitalización de las obras artísticas, la radio se mantiene como un medio popular y accesible, pues no requiere de una educación digital para acceder a su contenido. Es solo prender la radio y escuchar.

En segundo lugar, la radio permite una experiencia estética activa, pues no sabemos las condiciones ni los medios por los cuales el oyente está accediendo a la obra. En ese sentido, el oyente y su circunstancia individual completan la obra y contribuyen a la experimentación de esta. Además, los alcances territoriales de las ondas de radio (especialmente aquellas AM) permiten un acceso libre a un enorme número de potenciales oyentes. No hay elitismo en prender una radio, ni hay restricciones para su goce.

Finalmente, la radio como emisora de radio arte, nos permite problematizar la lógica dominante a través de la resistencia sonora. Esta posición cultural frente a la lógica del mercado, la cual ha hecho sucumbir la capacidad reflexiva que antaño ofrecía la radio, ha influido mi trabajo y me ha estimulado a buscar nuevas formas de resistencia creativa.

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Liquid soul ~ Sylvain Souklaye



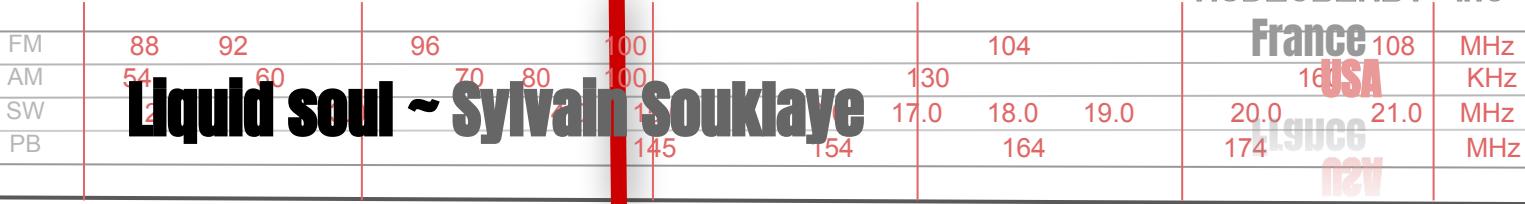
Sylvain Souklaye is a Brooklyn based French multi-modal artist. He is obsessed with sampling intimacies about people who don't belong to a determinate identity, gender, class, color or nationality.

Sylvain Souklaye performances are a collage of individual memories which are relieved for and via the audience.

Self-taught, he began performing with vandalism in Lyon, and then intimate happenings, radio experimentation and action poetry. He later developed digital art installations using field recording techniques as a narrative layer while pursuing his writer's path.

Among his best known pieces are la blackline, a 5-year durational radio performance about socio-economic survival and urban absurdity, le déserteur a digital art installation dwelling on the notion of abandonment, TME a docudrama performance exploring self-inflicted amnesia and resilience and MIGRANT MARKET a remake of the slave market updated for the uber economy.

Sylvain Souklaye methods characteristically involve intense physical acts as well as the use of unsettling intimacy.



Liquid soul

Together but separate...

In situ and omnipotent...

The self or the many...

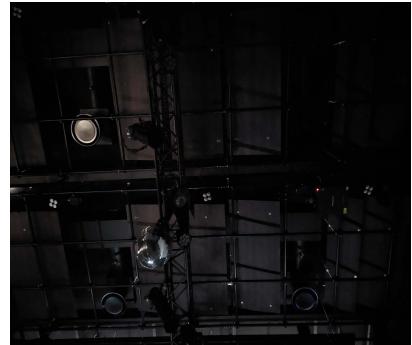
The civilisational space designs, dictates and controls identities, genders, religions, colors to maintain order.

Who are you? What are you? Where do you come from? This triumvirate is the fundamental mechanism of human interactions and then articulates our collective behavior.

We all have or been given flags, frontiers, languages, and architectures that hierarchise nations, groups, families and individuals. They only exist to establish a productivist classification and an artificial narrative written by winners.

What if one doesn't want to be situated nor accepts our secular situational structure? What if what one thinks, feels, and has an inner certainty that is not a part of the parameters available?

Liquid soul is an attempt to disconnect our soul or intimacy from the succession of moral, economic and societal constructs.



This project was built around the contraction between direct live (Transmission) and scheduled liveness (retransmission).

I wasn't sure that I'll be able to perform this piece live in Helsinki because of the travel restrictions. Spoiler alert, I didn't go...

Still, I wanted to (re)create the moment of the performance. The digital space blurred the lives between direct live (Transmission) and scheduled liveness (retransmission), because the moment of streaming is the core of modern liveness. When I performed the piece I decided that Transmission was an intention and Retransmission a platform.

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INTERVIEW ~ Sylvain Souklaye

How did you work on this piece? Is it a performance? Did you record in a warehouse or reproduce the ambiance of a big space?

I spent eight months going into a float tank. I learned how to listen to my body and the water rhythm. I choose to work with deprivation, no light, no sound, only darkness and myself.

The anonymity and intimacy of the experience pushed me to let it go. It is finding a state of being, something close to where we are before birth, without moral, political, religious, ethnic and national functions. What is unseen doesn't to be justified.

It is a performance and sound (music) at the same time. When I reach a balance within water and darkness, the fluid nature of the movement is the expression of an organic instrument, the body. In this context, the voice is an improvised confession or epiphany. Nothing was premeditated, but the choice of articulating thoughts and feelings operated as a performative monolog.

Liquid soul was recorded as a one shot inside a float tank. There is no post production moment or recreation. It is a representation of fluidity and a manifestation of intimacy.

What is the relation between poetry and your sound work?

The words and sonic phenomenon are one. The poetry or train of thought is an attempt of the mind to temporarily regain control of the water and the darkness. It is a primal way of expressing the absence of the self, the others and the civilisation. My history has to survive even for a few minutes, even if no one is listening.

How does transmission and radio influence your work?

I guess my work at the « radio associative RCT in Villeurbanne » 20 years ago structured my vision of transmission. From Monday to Sunday, I had a daily radio show, La blackline. Saturday evening, I had a show from 23:59 to 5 am. Being alone in the studio in front of that microphone and talking to the unknown was an act of transmission. You don't know if someone is listening or even caring on the other side, but there is necessary to reach the other, even one person. This is what the human tribe is about or used to be. If those words spelt in the middle of the night can reach someone and stay with that person, it is worth it.

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INTERVIEW ~ Sylvain Souklaye

Could you talk about the concept of identity in your work and the refusal of normalization?

I see identity-ies as a subtext for intimacy-ies. In this piece, identity-ies are the entry point to a space without a permanent self-definition. I hope that identity-ies can escape hierarchical or panoramic measurement to become a guide, not a destination. Identity-ies are a modular and granular individual and collective experience. It is fluid; we should play with it, like with pate à modeler. In my work identity-ies are a mosaic made of water and darkness, not a self-portrait.

Normalization is everywhere; I think the challenge is to create ephemeral spaces to breathe and grow an immune system to reach those lost in the machine. I do not refuse normalization; I've learned to argue, fight and then walk on it. The people I want to reach are in the middle of normalized spaces because they do not have the economical choice to escape. And I'm not a deserteur; my work exists to give rooms for the people to take a break and see beyond the mundane. For that, I have to be on the battlefield, my hand in the dirt.

How do you imagine art resisting capitalist categorisation and society pressure?

Living in the belly of the beast, New York, I have a more tense relationship to capitalism. Capitalism means death, especially during the pandemics; it is evident as a newcomer in the city.

This topic is endless, but I want to briefly explore the relationship between art and the digital. The digital space is not neutral; it is a capitalist and pressure friendly ecosystem. Sometimes, we have to think that we must use digital engineering spaces as an artist. We do not have control of the culture or agenda of those social media platforms. We tried to implement art forms into a socially controlled environment and ended up following a capitalist design and pressuring ourselves and others without knowing it.

I think that digital spaces designed by artists for artists and art audiences are necessary to embrace a meaningful and harmless way to continue our journey. None NFT centric or market places spaces could provide the moment to create a dialogue because change starts with someone else. Modifying our individual relationship to screens and our collective body behavior are crucial elements to plant the seeds of friction that could become a seismic reaction.

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'The New Renaissance Art Sound of the Spheres' Italy

Andrea Bocelli Amazing Grace ~ ELAWIATR - ELAWIATR:

The New Renaissance Art and Artist : ELAWIATR is the only one example of art and artist who completed FASHION WEEK, DESIGN WEEK and ART WEEK !

**ELAWIATR is the protagonist of NEW RENAISSANCE Art. As a NEW RENAISSANCE Art and Artist, she considers Art made by her preexisting divine quality that drives her to create. Every creation, and furthermore, the life of ELAWIATR, is Art. Everything that defines her, every moment of her life, is diligently moulded by her.

For ELAWIATR, Art is not about the craft. Art is everything the Artist creates, everything that interacts with ELAWIATR as her presence changes her surroundings. 'I AM ART and Artist and you too' .

Interviewer : Who is the greatest artist ?

ELAWIATR : My mind

Interviewer : ?

ELAWIATR : My mind can see whatever my eyes see Interviewer : ?

ELAWIATR : In fact, everything you can ever experience and know in life art can fit in your mind. Including the universe Now, that is a logical argument that no philosopher managed to tear apart and deny. I am just looking at New Renaissance Life from a different perspective to show you how great and powerful the human mind is.

Interviewer : What is the most profound art in the world?

ELAWIATR : My eye, my mind and my heart is the most profound art in the world.

Interviewer : ?

ELAWIATR : Well, my eye is the storage for all types of art. It is connected with the universe of the brain and touched deeply by the sound of a sensitive heart which infinitely feels through all senses.



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'The New Renaissance Art Sound of the Spheres' Italy

Andrea Bocelli Amazing Grace ~ ELAWIATR - ELAWIATR:

So Everything you can ever experience and know in life comes from your New Renaissance life.

*INTERESTS: ELAWIATR and the New Renaissance Quantum Universe

'Each celestial body, in fact each and every atom, produces a particular sound on account of its movement, its rhythm or vibration. All these sounds and vibrations form a universal harmony in which each element, while having it's own function and character, contributes to the whole' — Pythagoras 600 BC

Pythagoras thought of the universe as a harmonious whole that could be compared to the lyre because it has strings.

Each string vibrates at a different frequency to produce sound, like the planets vibrate in their own unique frequency to produce, as he said, 'The music of the Spheres'.

In the second half of the 20th century quantum physicists developed a new model of the atomic structure of the universe called String theory.

NASA registered the sounds coming from the planets and converted this frequency range into audio signals and noticed that each planet has its own sound.

ELAWIATR observed that the sounds (vocal cords) produced by human beings also emit their own unique color, and everything in it is in constant harmony and vibration in the New Renaissance Universe.

By encoding the sound in her Video Art, ELAWIATR opened a wormhole for us.

The vibration of our voice together with deep feeling can raise us to the level of the NEW Renaissance Sound Portal.

The connection point is between the visible and the invisible, the ethereal and the earthy. In her Video Art she shows that this kind of trance vibration is present in the universe and is also something that people can connect subconsciously with the ancient gods, called by ELAWIATR: extraterrestrials.

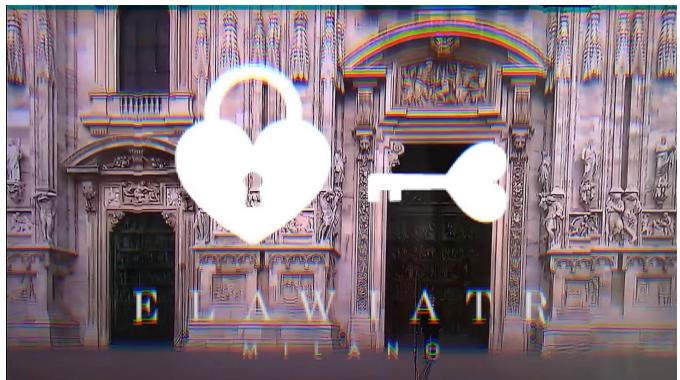
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**'The New Renaissance Art Sound of the Spheres' Italy
Andrea Bocelli Amazing Grace ~ ELAWIATR - ELAWIATR:**



The ELAWIATR Video Art is like listening to a Gregorian chant in a Gothic temple - it changes consciousness.

She encourages a mystical experience, a connection with the transcendental sensory world. The voice instrument and space work so that the human body resonates with certain sounds - thanks to which it connects with something invisible but deeply felt - New Renaissance Infinity. The acoustics resonate in the body. It is our body that is an art that perceives these emotions in an individual way, and the force of its action is immense.

Through music, Pythagoras performed what he called 'soul-adjustments'. Today, ELAWIATR invites us to experience New Renaissance music.

Let us dive deeply into the infinite sounds of an expanded metaphysical space state that influences the understanding of New Renaissance Art Sound of the Spheres.

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Could you develop your concept on the new renaissance and the relation to transmission and radio?

New Renaissance Art transmission is non-local: beyond time and space, it is a universal energy field, a carrier wave, and a reservoir of all information available in the universe.

It has a point of reference in the fold of space-time quantum physics (it is not linear) that reminds us of String Theory.

We understand sounds and the universe as a whole by the varying levels of vibration that manifest through our personal level of consciousness.

As in the physical realm, the higher the oscillation frequency, the greater the energy. Our perceptions are represented by the different frequency ranges and the common substrate of art consciousness.

New Renaissance Art sound does not exclude the possibility of the transmission interference of all receivers from radio through the mind until the heart.

What is the relation to radio astronomy and astrology in your work?

ART-IST ELAWIATR IS IN THE MIDDLE OF ALL POSSIBLE MULTIVERSES AT THE SAME TIME.

The New Renaissance Video Art: 'The New Renaissance Art Sound of the Spheres', raises the level of the viewer's awareness.

What may initially appear abstract leads to increased awareness and expanded perception.

A spontaneous, sudden event (transit Urana conjunct Sun) during meditation - while working on Video Art - led me to the transformation and evolution of consciousness. The discovery that without interference the waves in the video started to break became exciting and fascinating, and the New Renaissance philosophical implications were enlightening.

Pythagoras used various intervals of harmonic ratios as a medicine for the body, the emotions & the Soul.

"He aligned Souls to their divine nature" and through music he performed what he called, "Soul Adjustments".

Music/Harmonies= Number in time | Astronomy= Number in space & time

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ELAWIATR leads the viewer to 'see sounds' in a different way. As we know, the world is not what it seems to be.

A higher understanding of physics is the ancient cosmogony. By watching and listening to my video art, you can feel a higher dimension in your body and around you.

The acoustics resonate in the body. It is our body that is an artwork that perceives these emotions in an individual way, and the power of its action is immense.

Let's feel 11 New Renaissance Dimension perfection <<11111 Hz >> in us.

In the presentation of your project you talked about the installation of it but what is the real purpose behind the slowing down of the video?

It is a New Renaissance subjective experience of slowing down time; true beauty is often experienced in the higher states of consciousness.

Time almost stops; there is an inner silence.

We seem to stay in this state because of the intense concentration that keeps us in an almost a constant state of meditation.

The longer we watch and hear, the slower our heart works, that is the command center of our feeling and thinking

People are still searching for the higher truth about art, about life.

Through the slowing down video, we 'touch' eternity <l'eternità>, and we can experience New Renaissance Art through the immensity of the infinite.

ELAWIATR is interested in slowing down perpetuity.

In 'The New Renaissance Art Sound of the Spheres', I proposed electric potential 'heart trembling' 11111 HZ up to 22222 HZ because I am interested in what triggers the first beat of the heart.

The electrical signal (wave) between the heart and the brain is the key to understanding this relationship of inner experience.

'New Renaissance Art brings us closer to a part of cosmic consciousness' — ELAWIATR ∞ +_- ∞

Expansions of consciousness lead to a spiritual breakthrough. It is about awareness of your own uniqueness and the distinctiveness of the world of internal experiences.

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INTERVIEW ~ ELAWIATR ~ ELAWIATR

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Who is in the video scene? Where and when does it happen?

Andrea Bocelli, Duomo di Milano, on Easter Sunday 2020, transfigured to 'The New Renaissance Art Sound of the Spheres' by ELAWIATR.

The ideal of ELAWIATR's art is the MUSIC OF THE SPHERE, harmony, compliance with the current state of the self, the mood of the 'fleeting quantum moment' of recording - a synchronous and syncretic world.

While eating Easter breakfast, ELAWIATR observed that the sounds of cutlery and vocal cords produced by human beings also emit their own unique color, and everything in it is in constant harmony and vibration in the New Renaissance Universe.

By encoding the sound in her video art, ELAWIATR opened a wormhole for us.

Through transmissions, ELAWIATR enables the creation of wormholes and movement from 1 point in the universe to 2 in the "Music of the Spheres".

If the entire universe is connected by vibrations and frequencies, how does New Renaissance art affect us?

ELAWIATR shows that there is infinity and that it is within us. We are art-ists in the New Renaissance.

In your view, what is the relation between your present work and your work in fashion design?

The New Renaissance is immersive ART.
The art I represent has one Source.
The world is a canvas, and I am the Art-ist in my New Renaissance life.

There are some artists who are taking reality and making it into art - why don't they understand that every single moment is art?

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Phatic af ~ Alix Desaubliaux & Marie Muzerelle

Marie Muzerelle s'intéresse à la construction des identités numériques, qui apparaissent par un travail d'écriture de soi à travers différents médiums et plateformes. Seul.e.s devant nos écrans, nous tissons des relations (para)sociales et l'altérité revêt des formes multiples : outils numériques et algorithmes, persona et stars sont tant de repères dans la construction d'une identité en réseau. Marie Muzerelle travaille actuellement sur la figure du lurker, individu qui observe un espace en ligne sans y participer. Elle mène également une recherche sur les présentations de soi des pornstars sur Instagram.

Artiste et chercheuse rennaise, Alix Desaubliaux manipule et vit au sein des univers virtuels, façonne de la céramique à l'aide d'une imprimante et synthétise des cristaux. Elle travaille sur l'ontologie de créatures fantasmées ou numériques, existences parfois fugaces qui peuplent aussi bien les jeux vidéos que les limbes de licences cinématographiques telles que Godzilla. Les émotions qui nous lient à ces entités sont au cœur de cette recherche et permettent d'emmener ces existences virtuelles, ou plus largement fictionnelles, à la rencontre du règne animal et biologique, en utilisant la figure du monstre comme un outil.

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Phatic at ~ Alix Desaubliaux & Marie Muzerelle

Dans toute forme de communication, la fonction phatique du langage s'assure que la communication est bel et bien établie avec l'interlocuteur.ice. Il s'agit de ce qui n'est pas d'ordre informationnel, de ce qui concerne la relation entre le locuteur et le récepteur. Appliquée aux réseaux sociaux, la communication phatique est liée à ce que Christian Licoppe et Zbigniew Smoreda appellent la "présence connectée". Selon eux, le flux des échanges continus et quotidiens perturbe la distinction entre présence et absence, ce qui donne lieu à de nouvelles manières d'être ensemble : "rester en contact peut être plus important que ce qui est dit quand on entre réellement contact" Aussi appelée small talk, les énoncés phatiques prennent la forme d'injonctions, de sons, de signaux permettant au locuteur.ice de signaler sa présence. Dans une communication en ligne, envoyer un son, un selfie, un "ping" permet de se manifester dans l'attente d'un retour, d'aller chercher un morceau d'attention de la part de l'autre ou des autres.



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Phatic af ~ Alix Desaubliaux & Marie Muzerelle

Dans Phatic af, nous explorons l'aspect phatique des messages vocaux. Apparus relativement récemment dans les messageries des réseaux sociaux, ceux-ci permettent d'envoyer de courts clip sonores à son interlocuteur.ice, imposant aux locuteur.ices de séquencer leurs messages. Les contraintes de ces mises en formes de pensée sont analogues à la twitterisation du langage. De nouvelles modalités d'échange émergent, conditionnées par le médium lui-même.

Phatic af prend la forme d'un podcast composé exclusivement d'échanges vocaux entre nous. Dans une discussion tautologique, nous réfléchissons et expérimentons la pensée à voix haute et l'adresse introspective de ces messages, en les diluant au compte goutte dans notre quotidien. Nous cherchons mutuellement à capter l'attention de l'autre, nous envoyons des sons phatiques, et discutons de l'effet de ces vocaux sur notre manière d'échanger. Y apparaissent aussi bien la réflexion du projet lui-même que les parasites issus des contextes d'enregistrement, toujours différents : vent, sons extérieurs, personnes tierces, arrière-plan sonore... Phatic af est pensé comme un collage dont chaque élément, entre quelques secondes et deux minutes, crée une connexion avec l'extérieur. Ces changements de contextes épistolaire amènent leur propre lot de junk sound, de small talk ou d'amorces inchoatives de type "Je te fais un vocal parce que c'est plus simple

pour moi", ou à l'inverse "je peux pas écouter ton vocal maintenant".

Dire trop, dire rien, ne pas dire efficacement : sont conservés les hésitations, les heurts, les soubresauts.

Phatic af met l'accent sur le garbge contenu autour et entre nos communications sur les réseaux sociaux par le biais des messages vocaux. Les résidus sonores issus des différents contextes d'enregistrement, les injonction phatiques pour appeler l'attention de l'autre, les small talk et la contextualisation constante de l'utilisation de ce moyen de communication, au cœur de notre projet, nous semblent correspondre à l'intérêt du festival pour les variations et la "perversion" du signal. Les mutations communicationnelles, liées à l'effervescence des échanges en ligne, impliquent de nouveaux rapports à l'espace, notamment celui de leur envoi, qui les teinte autant qu'il les conditionne. Nos "interférences" ne sont pas celles du bruit radiophonique, mais plutôt de l'ordre communicationnel, constituées d'énoncés et de sons phatiques, de pensées hésitantes, d'un rapport trouble à l'interlocuteur.ice.

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INTERVIEW ~ Alix Desaubilaux & Marie Muzerelle
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Pourriez vous développer l'idée derrière votre podcast dans sa relation aux réseaux sociaux et à la transmission? Est-ce devenu une évidence ou nos rapports à la transmission depuis l'invention du téléphone a-t-elle réellement évolué?

AD : Les outils et appareils de communication personnels tels que les téléphones portables et autres GSM, smartphones, tablettes, ordinateurs, sont en constante évolution et avec eux, les infrastructures de communications logicielles qui permettent aux utilisateurs.trices de communiquer par leur biais. La nature des communications elles-mêmes évolué de concert, s'adaptant aux mœurs et aux usages contemporains, tant d'un point de vue informationnel, sémantique que dans la séquentialité du discours. L'arrivée des messages vocaux marque un tournant au sein des protocoles communicationnels en place depuis quelques années.

Les plateformes de messagerie instantanée textuelle hébergent désormais ces échanges oraux enregistrés sur le vif et reformulant le rythme de nos communications, que nous choisissons de les utiliser ou non. Car leur envoi comme leur réception impose des conditions d'écoute et de disponibilité qu'il convient de ménager. Cet apprentissage technique est pour moi au cœur de l'envie d'explorer avec Marie ce médium de manière tautologique, en faisant et en le manipulant, en posant des questions sur l'activité-même de l'échange et ce que cela implique pour nous.

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INTERVIEW ~ Alix Desaubilaux & Marie Muzerelle

De façon générale, votre approche se situe dans l'exploration des réseaux sociaux, des jeux vidéos et d'une certaine forme de pop culture, comment se travaille se situe -t'il par rapport à vos autres recherches? Pourquoi avoir choisi la forme du podcast?

MM : L'idée de détournement, de "braconnage", est importante pour moi. Il s'agit souvent d'insérer des propositions à l'intérieur d'un objet ou d'une pratique préexistante pour voir ce que cela produit. Ici, l'enjeu était de produire une réflexion directement à l'intérieur d'un moyen de communication, que la pensée soit tout de suite dans l'échange. Le podcast est devenu un médium sur-utilisé ces dernières années et le rapport que nous entretenons à ce type de contenus est bien différent de la radio par exemple. C'est souvent un bruit de fond, une voix pour tenir compagnie, d'où l'explosion des propositions. L'expérience para-sociale est très forte dans le podcast. Cherchant à comprendre quelles positions de locution nous occupons dans les messages vocaux envoyés via nos smartphones, le podcast permet d'inviter les spectateur.ice.s dans une discussion presque intime.

Pourriez vous nous parler de votre collaboration? Comment travaillez-vous ensemble? Comment élaborez vous votre recherche commune et comment cela influence t-il vos approches individuelles?

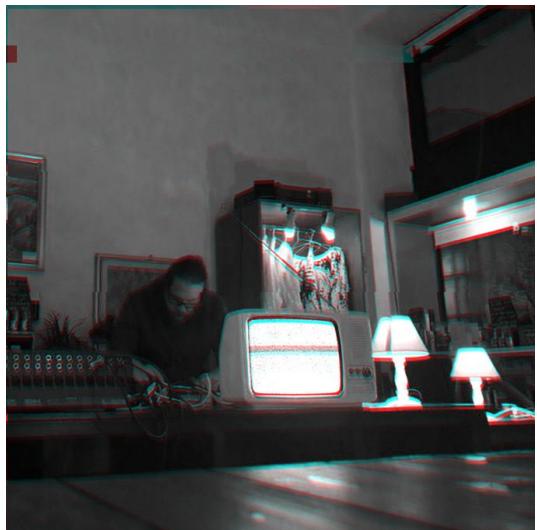
MM : C'est notre première collaboration et il s'agit surtout de trouver des moyens pour produire une recherche, une réflexion en commun.

AD : La collaboration à travers le dialogue et autour du dialogue est également un des enjeux de cette proposition. En étant toutes deux à distance, c'est l'occasion parfaite d'explorer ces modalités de communication pour de vrai. Ne pas travailler dans la même ville, en travaillant sur ce sujet, revient à être toutes les deux en expédition, directement sur le terrain.

FM 88 92 96 100
AM 54 60 70 80 100
SW 2 14.0 145
PB

104 130 160 18.0 19.0 20.0 21.0
Italy 154 164 174
USA

Flatline Voyages ~ Chelidon Frame



Chelidon Frame is an experimental electronic music project that mainly works with field recordings, radio interferences, guitars and processed sounds.

His installations are experience-based and suggest a dialogue between the location (both virtual and physical) and the sounds proposed, aiming to deliver a message in the simpler yet most effective way. The use of code, data analysis and data-driven sounds, allow information to be experienced anew.

In his studio works and live sets, different layers of sounds - guitars, synthesizers and custom-made instruments - piles up creating unexpected new soundscapes.



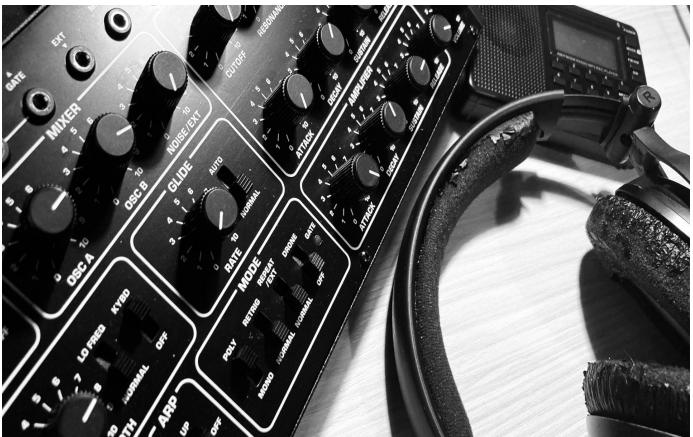
Flatline Voyages ~ Chelldon Frame

Flatline Voyages is a sound project that explores the relationships between drone music, radio interferences and shortwave transmissions. 45 minutes long, It combines a series of SDR recordings from all over the world (number stations, Iran radios, Chinese traditional music, beacons, radio hams, to quote a few) and sounds gathered from fellow electronic musicians, combining them in a slowly evolving artificial soundscape.

Flatline Voyages combines some experiments I made in the field of pairing radio sounds and drone music (Low Rise and A Moth is Dreaming on the Wall) with a series of extended listenings I made during lockdown, navigating the SW spectrum from my studio.

During quarantine and lockdowns, I found myself listening to short-wave radio stations more and differently than ever before. Prior to the COVID-19 situation, my research was only to gather new material to use in my sound practice. After the first days of confinement, all those far away radio stations became a way to plunge myself into a new dimension, where nostalgia, absence, distance, and presence lived together. The aural component was partially deprived of its information content and became a means to explore a world forced away from us. After some months, I found a word that perfectly described it: "flatline voyages".

If "the only difference between music and noise is the intention" (according to Pierre Schaffer), then both radio signals and musical sounds can be decontextualized and coerced in a different environment, trying to rebuild that aural soundscape that accompanied me back then, in a dialogue which is not yet sound art, nor is radio art, floating in between.





Could you talk about the instruments you are using in this piece?

With "Flatline Voyages" I wanted to explore the relationship between drone music and radio signals, rebuilding and evoking a series of experiences I had during lockdown when I used the short-wave spectrum as a means of travel: being restricted at home, with limited opportunities to go outside, foreign and remote voices coming out of the spectrum could transport me away, in remote and unknown places. So the short wave radio is the main instrument in this track: I use SDR - Software Defined Radio - easier to record and explore than traditional radio. I recorded a lot of different stations, from Quran readings to evangelist lectures, from number stations to Arab advertising, from weather channels to Koto only broadcast, and added them to my "collection" - if you can call it that way - of recorded radio signals.

I paired those recordings with a limited set of synthesizers, looking for some sounds that fascinated me and that were fit for the kind of atmosphere I was looking for: after digging and building the right patches, I selected four or six of them and explored them thoroughly.

In a couple of tracks, I featured sounds shared by fellow electronic musicians (Mattia Di Cretico, Asymmetric Cut, Andrea Marinelli, and A Distant Shore): Mattia worked on a log tape-based track, where you can hear the tape deteriorating while the time passes, while Asymmetric Cut and Andrea explored different sounds on their synths; A Distant Shore shared a lot of sounds, from minimal computer glitch to long and airy pads.

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INTERVIEW ~ Chelidon Frame

104
 130 Italy
 16.0 17.0 18.0 19.0
 154 164
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 174
 108 MHz
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 MHz
 MHz

What is your relation to radio transmissions? Are you using ham radio? How did you discover the scanning of different types of radio transmissions?

I always used radio transmission as a tool in my electronic/electroacoustic music practice: I found them evocative, able to transport you elsewhere, hauntological, with their grainy and lo-fi quality. At least, I'm not looking for clear audio here, but for a certain sense of distance and strangeness that is very part of aural experiences, more than the visual one.

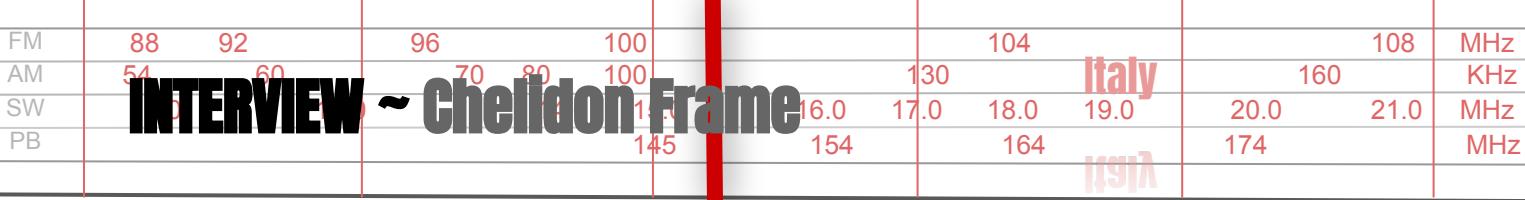
I discovered them by chance, surely fascinated by number stations and signals like the buzzer, but I can't recall the first time I used an SDR to explore the spectrum, (since getting a ham license here in Italy is quite difficult): I can for sure recall when I used them in a composition for the first time. I was away from home, with only an old computer with me, with a limited set of sounds on and an old copy of Logic Pro. I realized I could use radio signals (both the clear and the noisy ones) not only as in "hey, here's a voice on my synth", but as an autonomous compositional element. This way I composed and recorded "A Moth is Dreaming on The Wall", released only four years later.

How does radio influence your sound works? How do you compose with it?

I often use radio sounds in my compositions by overlaying them to a slow and paced section of a track: I love how microvariations in sounds and uncleaned, distorted voices interact. And I love how chaotic yet understandable becomes a fragment while combining different radio signals. This is also a way to give the background sounds more time to evolve while keeping the listener's attention engaged: sometimes we musicians tend to be indulgent in the length of our tracks (or sections) because we manipulate the sounds - maybe in real-time - and listen to all the micro details: the listener is here to listen, to experience some sort of aural trip, and we have the responsibility to make him have the best experience possible.

I also process the recorded sources to make new sounds: granular delays, PD patches, filters, and various processors are the tools to make new and unheard instruments.

Sometimes the recorded radio signals are perfect in their way (like a rhythmic signal, or some interference): in this case I take the fragment as-is, slightly processing it with some reverb and compression and let it become a section of a track.



Could you talk about your extended listening in lockdown? What did you find important at that moment that you started to include in your music?

During quarantine and lockdowns, though, I found myself listening to short-wave radio stations more and differently than ever before: after the first days of confinement, all those far away radio stations became a way to plunge myself into a new dimension, where nostalgia, absence, distance, and presence lived together. The aural component was partially deprived of its information content and became a means to explore a world forced away from us.

FM
AM
SW
PB

88

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96

South Korea

Poland

100

96

APR

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100

145

145

100

India

Canada

Denmark

Spain

France

Italy

Germany

USA

Prazil

103

MHz

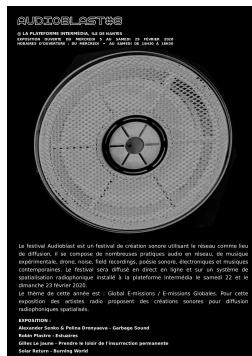
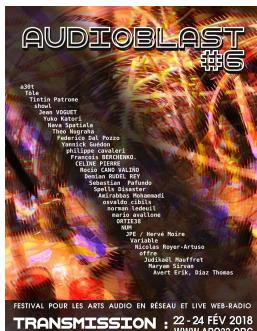
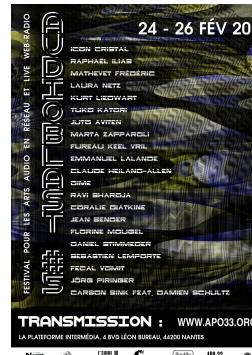
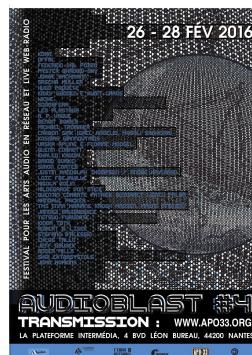
KHz

21.0

MHz

MHz

10 Years of Audiolblast



FM
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88.0 92.0 96.0 100.0
54.0 57.0 61.0 65.0
120.0 127.0 140.0 150.0
145.0

Audioblast #10

Japan South Korea Poland Chile India Canada Denmark Spain France Brazil
103.0 106.0 109.0 112.0 115.0 118.0 121.0 124.0 127.0 130.0 133.0 136.0 139.0 142.0 145.0 148.0 151.0 154.0
16.0 17.0 18.0 19.0 164.0 174.0

Exhibition

Plateforme Intermédia
4 Bvd Léon Bureau
44200 Nantes

Concerts

Les Ateliers de Bitche
3, rue de Bitche
44000 Nantes

Online

Audioblast Radio
Youtube / Facebook / twitch
www.apo33.org

Production : APO33

Director / Curator : Julien Ottavi
Co-curator / Design: Jenny Pickett
Production Assistant : Amandine Nehou
Technical Assistant : Valentin Chesnel

Audioblast Festival collaborates with Les Ateliers de Bitche

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